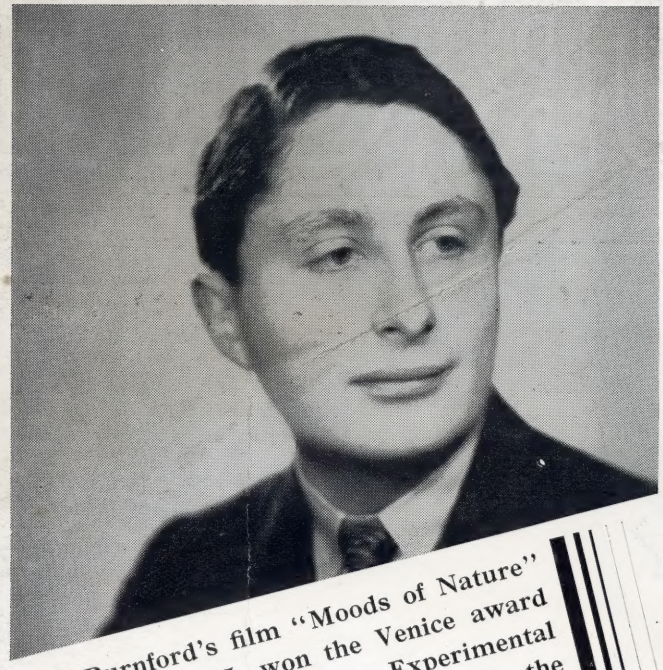
MARCH

AMATEUR CINE

WORLD

SIXPENCE



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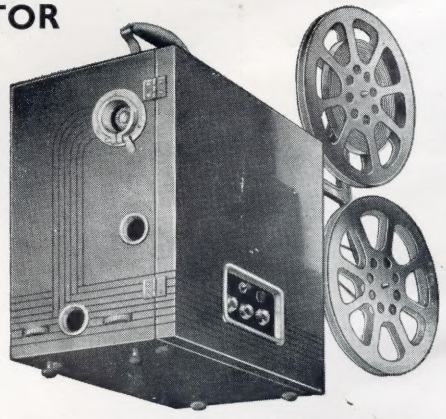

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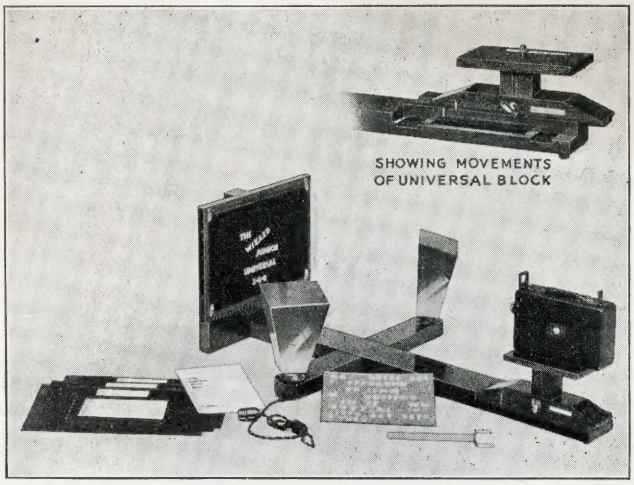

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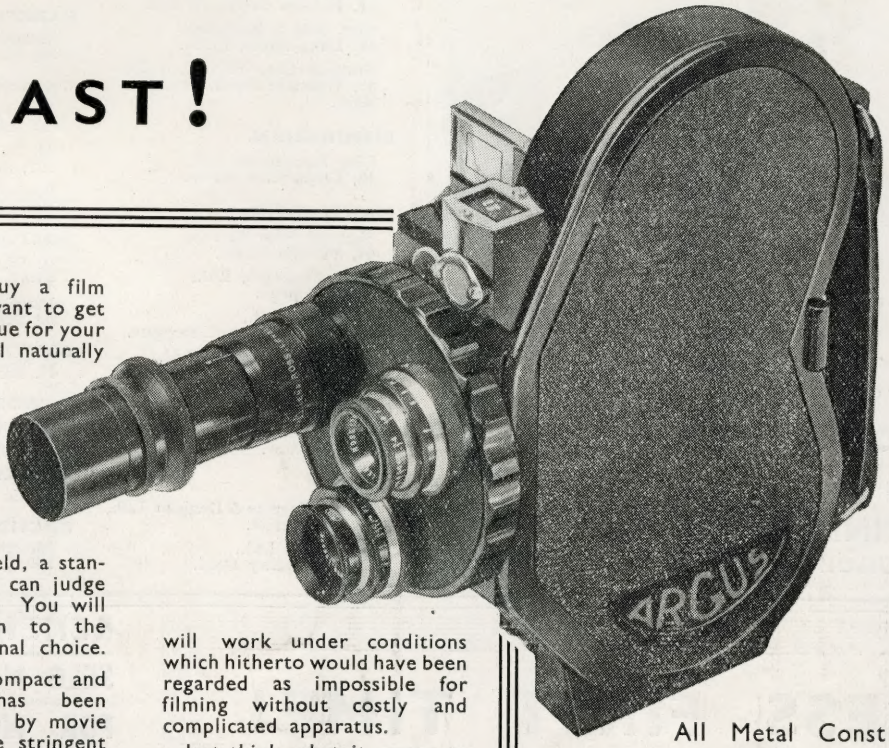

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A gaunt sentinel guards the fastnesses of Winter against the approach of Spring. This attractive study will serve as a title background.

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Next month: SPECIAL SPRING NUMBER. Look out for attractive cover in green, black and silver.

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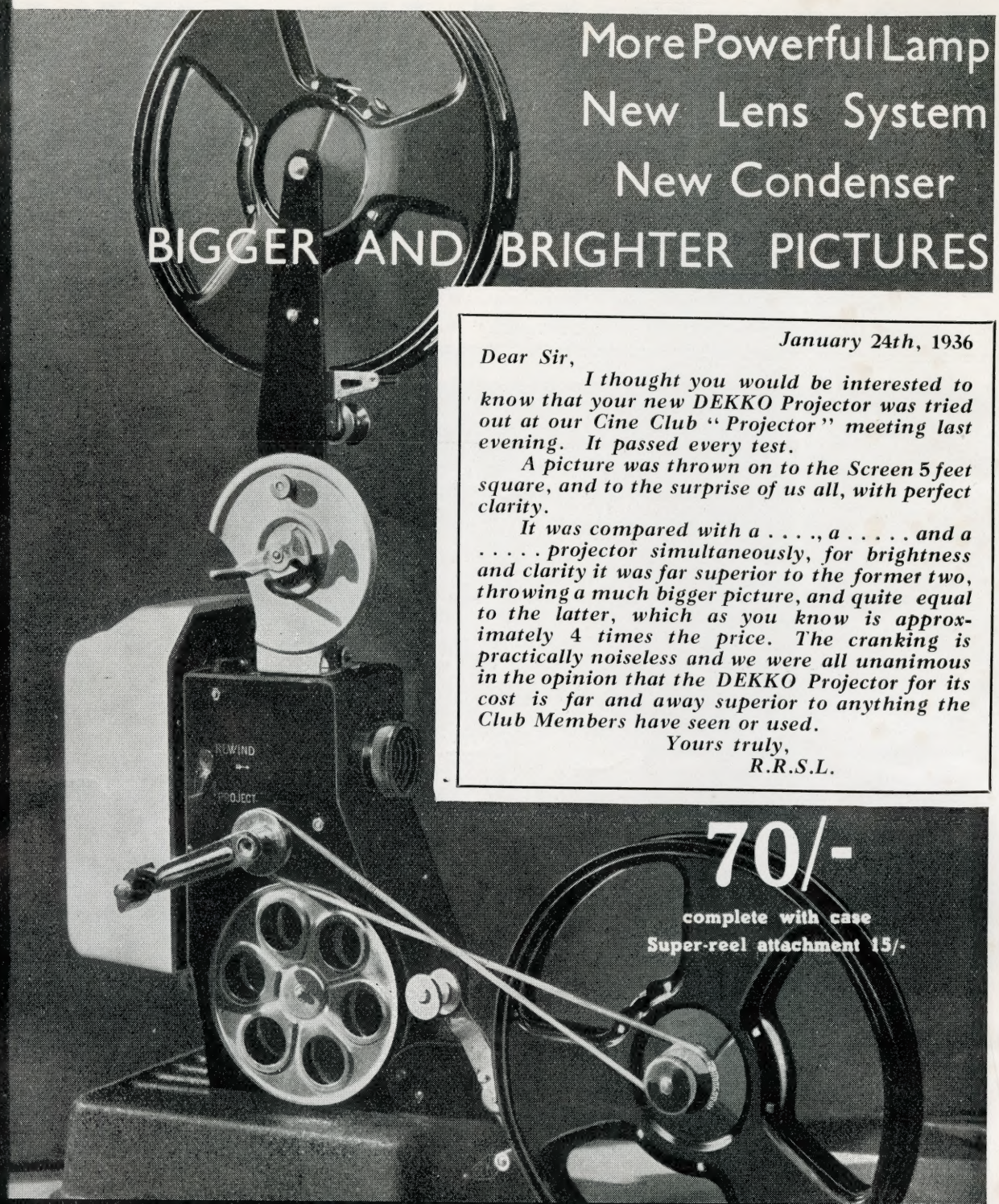

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THE EDITOR to his READERS

THIS number is largely devoted to film criticism. The salutary effects of responsible criticism are not as widely known as one could wish in the amateur cine movement. One learns by that unrelenting teacher—experience, the experience gained by past mistakes. But if one does not know what those mistakes are (and the producer is seldom a good judge of his own film) it is of no great moment how long one has been making films. A large output is no criterion of merit *unless* the amateur is able to profit by the experience gained in producing it. Ask yourselves if the criticism, both favourable and adverse, of the films reviewed in this issue can be made to apply in any way to your own efforts. You will be surprised to learn that in most cases it can.

The intelligent study of the professional film can also be of very great value, and in this connection we hope that the new series of articles, "The Amateur and the Professional Film," which starts on page 547, will prove of practical assistance. But it should be borne in mind that the study of plot can be as fruitful as the study of technique and presentation. Most movie-makers find it difficult to know just what to film. After we have recorded family and holiday adventures we are faced with the question: What next? The fact that the theme is not cut, dried and clearly decided on in the mind is as much responsible for unsuccessful productions as faulty technique.

We cannot hope to learn much as regards plot from the full length film play but the one and two-reelers frequently sandwiched in between the feature pictures have often much to interest us. A short film, "How To Get To Sleep," which has just been going the round of the cinemas, is one of many that point a useful lesson. It is the sort of picture that any amateur could have made provided he had a reasonable amount of skill. The sets were simple and unpretentious, the situations called for no marked acting ability. Its chief merit is its lightness of touch; it is this the average amateur film lacks.

"How To Get To Sleep" tells one everything but how to get to sleep. The would-be sleeper struggles vainly to woo it.

Then a window starts creaking and a tap drips. It is imperative, says the commentator, that, if you have to get up in the night to close a window and tighten a tap, you should make no effort to get wide awake but go about the job in a semi-somnolent state. This the man does, and collides with the furniture, ties himself into knots, squirts a jet of water into his face from the bathroom tap.

Then we are shown the extraordinary number of positions the average sleeper takes up during the course of a single night. First they are shown as stills and then the occupant of the bed goes through the actions, one after another, very quickly. He thrusts out a leg, turns over on his face, draws his knees under his chin, lies flat on his back. Half speed would have made the sequence even more amusing. One wonders how anyone, having got to sleep, manages to keep asleep. At last the individual afflicted with insomnia closes his eyes in real slumber—and the alarm rings, telling him it is time to get up. Throughout one is kept constantly interested and amused. The props are of the simplest. It is the theme that makes the picture.

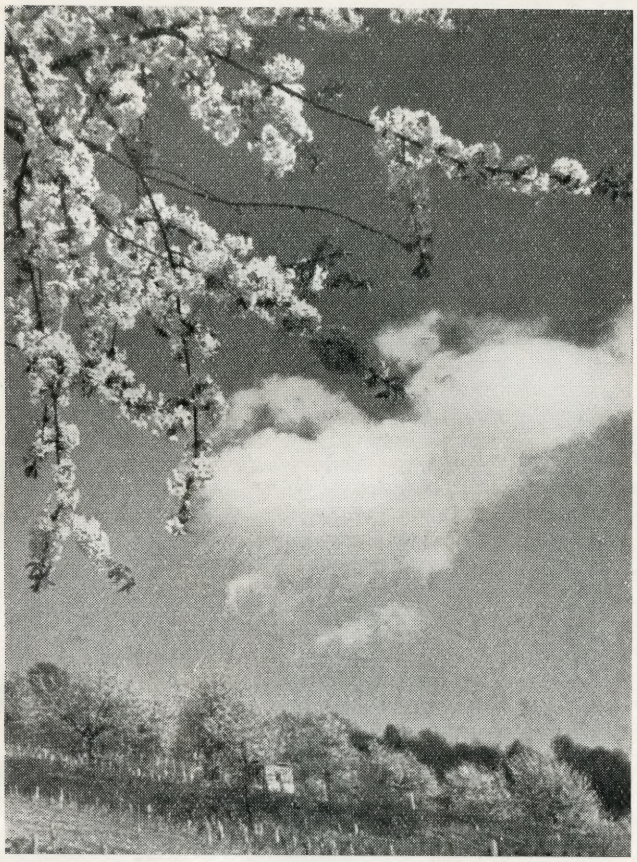
Abundant material for a picture out of the rut is awaiting you in your own home. Leave home now and then, go to the cinema with the avowed intention of learning something from what you see; for once in a while do not go out with the sole object of being entertained. If your mind is receptive you will find plenty of food for thought and future experiment.

But the cinema is not the only mentor; at times the radio can be very helpful. Many readers will have heard the interesting discussion on cinematography between Dr. C. E. K. Mees, D.Sc., of the Kodak organisation and Mr. H. Stafford Hatfield, Ph.D., in the fifth of the "Many Inventions" series of talks recently, during which Dr. Mees explained the latest amateur colour process. For the benefit of those who did not, a report will be published next month.

March, month of blustering winds, setting the trees soughing and the crowds scurrying, offers good opportunities for the cine camera.

SONG OF

The scenarios published in recent issues of "Amateur Cine" have proved so popular that we print below one of a somewhat more ambitious nature. Despite the fact that it is a shot for shot script, a certain amount is left to individual ingenuity and personal tastes, for just when the climax comes depends on your personal viewpoint, and of course, the position of the climax in this film is conditioned by the cutting. It is not suggested that the script should be slavishly copied, but rather that it should act as a guide and incentive to individual effort.



For the shots of blossom in the "Song of Spring" scenario (and other open country scenes) it is advisable to use a light filter so that the delicate hue of the blossom is gently separated from the equally delicate hue of the sky.

IT is probable that with the approach of Easter many readers will be contemplating making an outdoor film showing some aspect of Spring. But we wonder how many of those films will be just a collection of shots of scenery with no unifying influence behind them! The scenario published below is an attempt to show that there are other ways of making a film of Spring besides the purely scenic. What is more important, it shows how a film gains in effectiveness and power when it is the expression of real feeling. No film can be really vital, no film can be entirely successful, unless the maker feels strongly or deeply about the things he is trying to show. Sincerity is the cardinal virtue. A production cannot be sincere, and therefore carry conviction, if the producer has only lukewarm feelings.

Emotional Experience

The lack of vitality in so many amateur films can be traced to this; a loose film is a result of loose thinking. It would seem that some amateurs lack, if not the capacity for enthusiasm, at any rate the capacity for expressing it. Are they not enthusiastic about their holidays? Then why are so many holiday films insipid affairs? A controlling *impulse* seems to be absent.

All art is an expression of an emotional experience. You must experience a thing and feel deeply about that experience before you can express it adequately. If you are making a scenic of Spring you must get your experience by observation and *participation* in the scenic aspect of Spring. Let us make this a little clearer by contrasting the methods of Chinese and Western landscape painters. The Western painter takes his canvas to the scene he wishes to paint, sits down and proceeds to copy it. The Chinese artist goes out to the scene. He takes perhaps a little seat with him; maybe, too, a cup of wine. But he carries neither brush nor paper. For two or three hours he will sit and absorb the landscape. He will get up and walk about, observing, assimilating the mood or atmosphere of the spot. Then he goes home and paints it. His picture will not be linearly accurate or topographically correct, but the expression of his reactions and emotions, of his one-ness with Nature into which he has absorbed himself. That is why, as those who have visited the Burlington House Exhibition will be aware, Chinese art is so vital and expressive.

Assimilate Mood and Atmosphere.

To take another case, a friend of the writer's was commissioned by a daily newspaper to go on a series of rambles and to write articles on those rambles. He was a country lover, familiar with it, but the necessity of putting his impressions into words impelled him to observe instead of merely looking at it. He had to clarify his impressions, ask himself why, when he turned that corner, did the clump of trees on the skyline so impress him with their beauty. He was constrained to analyse that scene and his own emotions and reactions to it.

In the same way the cine amateur must observe and analyse. He must assimilate mood and atmosphere, become receptive to it. Only by so doing will he be fitted to express it. If you are making a film of Spring, concentrating on the scenic aspect, go out into the countryside for two or three week-ends. Just as the Chinese painter leaves his brush and paper at home, leave your camera at home. Don't think about camera angles and how you are going to express what you see. That will come later. Assimilate the mood of the countryside. Observe how the shadows fall on that field, what flowers are coming up, the pattern the trees make. Then later you will ask yourself why those things strike you. You will analyse your reactions to them. Then comes the time to consider how you can best express your reactions—in other words, what camera angle will best illustrate them. Remember, you are trying to capture the soul, or essence of Spring, not merely show a few bulbs and lambs.

SPRING

—A COMPLETE SCENARIO FOR AMATEUR FILMING—

In this scenario Spring is used not as an end in itself but as a means to an end. For this reason it will repay attention. Not only does it explain by means of pictures, but it evokes a mood, pointed with irony, through symbolism, contrast and repetition. Notice how all the shots are linked together. They are the bricks with which the house is built; the house will crumble if those bricks are not truly laid. One loose brick can cause a catastrophe. Notice, too, that apart from the simple fade at the end, transition is achieved by the straight cut only—there are no wipes, mixes or dissolves.

To a certain degree most art forms are propaganda; they are the means by which the artist propagates his ideas. An art is not necessarily to be derided because it is informed with propaganda, provided it is imbued with real feeling and the artistic form it takes is not twisted to cloak it. There is propaganda in this picture and it is the more telling because the scenarist has been content to state baldly; he does not make any bid for your sympathy. He lets the facts, as he sees them, speak for themselves.

It may be argued that the picture he shows is not a true picture, that there is some light where he has shown only darkness and depression. But that is beside the point. The picture is the expression of his own emotional experience. Each man sees the same thing in a different light. He is attempting to express his feelings of the hopelessness and squalor of one side of life and he thinks he can best do this by contrasting it with the freshness and beauty of Spring. Indeed, were it to show that there *is* kindliness and beauty in the life he depicts, he would be weakening his own argument.

The essence of propaganda is the selection and presentation of those facets of a subject that are telling to the argument and the rejection of those that are not. It is thus the expression of a half-truth. It shows only one side, just as certain newspapers show only one side of political events, just as the cameraman selects only those angles which will best express the effect he is intending to convey.

Abbreviations Used.
L.S.: Long Shot; M.S.: Medium or Mid Shot. G.S.: General Shot; C.U.: Close Up. We have not distinguished between a medium close up and a big close up, a medium long shot and a long shot, for it is better that the movie-maker should decide these points for himself.

SONG OF SPRING

1. L.S. Trees on skyline; fleecy clouds beyond. Choose location and angle so that those trees are focal point of interest, dominating scene; no fussy foreground. If anything, scene should be somewhat stark.
2. L.S. to M.S. Another view of trees, from different angle.
3. M.S. Tree tops, including sky; birds fluttering round.
4. S.T. SPRING—LIFE RENEWED.
5. C.S. Eggs in nest.
6. C.S. Another view of eggs.
7. M.S. Repeat Shot 3.
8. S.T. SPRING—LIFE RENEWED.
9. C.S. Same Shot as 6. Boy's hands come into picture, take eggs.
10. M.S. Boy on lower branches of tree, collecting the eggs.
11. C.S. to M.S. Nest slips from his grasp.
12. M.S. Same as 10, but showing nest falling.
13. C.S. Eggs falling on ground. They smash.
14. M.S. Repeat Shot 2, but choose time when birds are wheeling round excitedly.
15. M.S. Blossom on trees. Some of it flutters off branches. Knock it off if necessary.
16. L.S. Trees in Shot 15 well in picture, but also showing farm buildings.
17. M.S. Closer view of farm buildings.
18. M.S. Man looking at sow.
19. C.U. Sow, rooting in slush.
20. C.U. Man looking it over appraisingly.
21. M.S. He turns round and looks at
22. L.S. Ploughing team on skyline.
23. M.S. to L.S. Same as Shot 22, but from different angle.
24. C.S. Soil being ploughed up by share.
25. C.S. Birds hopping about on furrows behind share.
26. M.S. Birds following ploughshare.
27. L.S. Sky only, fleecy clouds, birds wheeling round.

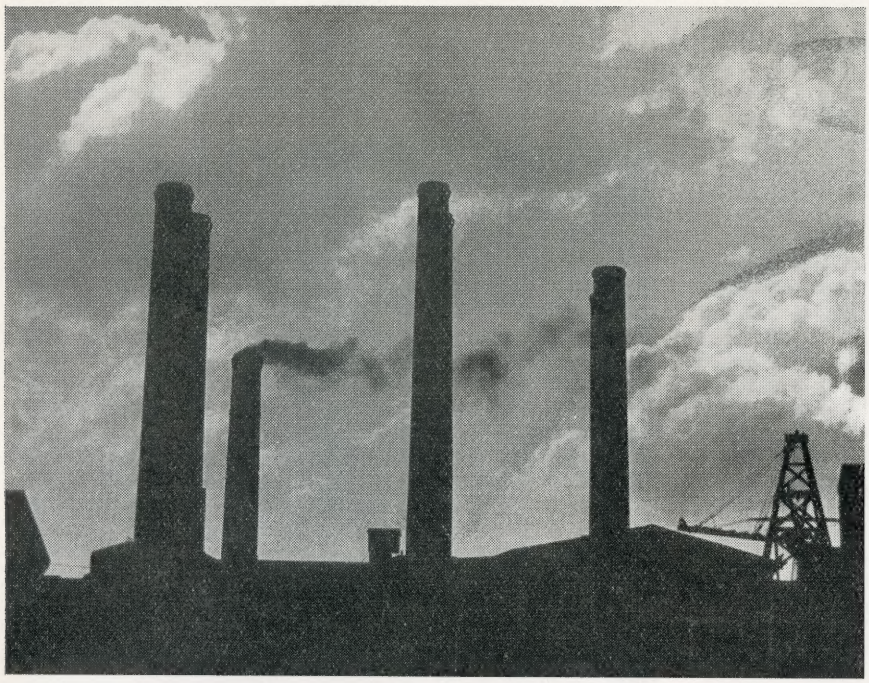
Note: Birds must be in picture as link with Shot 26.

(Continued on next page)

A suggestion for Shot 1. Trees are focal point of interest: there is no distracting foreground.

SONG

(Continued from previous page)



28. C.U. Earth being turned over by plough share. Match with :
29. M.S. Waves buffeting rocks.
30—31. Big waves from different angles.
32. G.S. Stream purling over boulders.
33. G.S. Another shot from different angle.
34. M.S. Same as shot 15.
35. S.T. RELEASED FROM CAPTIVITY, PROSERPINE (or, more simply, 'The Goddess of Spring,' if you think your audiences will not understand the allusion) LEAVES THE INFERNAL REGIONS SILENT AND COLD.
36. L.S. Factory chimneys, gaunt against sky. No smoke comes from them.
37. M.S. Colliery wheel, motionless.
38—39. G.S. Shots indicating that factory, mills, mine or whatever it may be, are inactive.
40. S.T. COME! LET US MAKE HOLIDAY!
41. M.S. Colliers, mill or factory workers, leaning against wall, idle. On gate in wall, the notice : CLOSED.
42. M.S. Another view of them.
43. C.U. Loafer studying greyhound racing news in paper.
44. L.S. Range of vision of Shot 41 expanded, camera being taken further back to include children—grubby little urchins, playing.
45. M.S. Children playing. They squabble.
46. M.C.U. Children squabbling.
47. M.C.U. As Shot 46, but from another angle.
48. M.S. As Shot 42. Loafers look on indifferently.
49. M.S. As Shot 45. Pan along to wall to wayside text poster : LOVE ONE ANOTHER.
50. C.U. Poster : LOVE ONE ANOTHER.
51. C.U. Children fighting.
52. C.U. As shot 50.
53. M.S. Two horses nozzling each other.
54. M.S. Two sheep in field.

If intervening buildings prevent you from getting a long shot of factory chimneys (Shot 36) an effect such as the above will be suitable, but remember there must be no smoke.

55. M.S. Two park seats locked together, but nobody on them.
56. M.S. Two or three girls of working class at street corner. One pats hair and looks in small mirror.
57. M.S. Youths in queue outside labour exchange. Establish words : LABOUR EXCHANGE.
58. M.S. Girls at street corner. One looks vainly up road.
59. C.U. Girl looking listless and bored.
60. M.S. Repeat Shot 53.
61. M.S. Repeat Shot 54.
62. M.S. As Shot 58.
63. M.S. As shot 57, but from opposite angle (i.e., if queue was filmed left to right in Shot 57, you would film right to left for Shot 63).
64. L.S. Buildings seen in Shot 36, but from different angle. Tilt up to sky, leaden with angry clouds.
65. L.S. Lighter sky ; fleecy clouds. Tilt down to
66. M.S. Trees laden with blossom, flowers making a carpet on the ground.
67. M.S. Flowers round boles. Take this shot, preferably, in an orchard. The point is there must be a luxurious profusion of flowers to contrast with :
68. C.S. Solitary daffodil in jam jar on window sill.
69. M.S. Rows of windows in tenement buildings, the jam jar being conspicuous.
70. S.T. SPRING—SEASON OF BEAUTY.
71. M.S. Tenement building. Different angle from that of Shot 69.
72—73. General shots of buildings ; choose angles to accentuate poverty and squalor.
74. S.T. SPRING—SEASON OF HOPE.
75. M.S. Repeat Shot 18.
76. C.U. Worn female hands taking few coppers from purse. Coins allowed to drop in lap. Hand clenches.
77. C.U. Clenched male fist beating on palm of hand.
78. M.S. Cut on action to man seen in Shot 18. He is striking his hand in enthusiasm as he surveys sow.
79. C.U. He looks at her admiringly.
80. G.S. Another part of farmyard. Strutting cockerel and hens. Hens pecking at grain on ground.
81. G.S. Another shot of hens pecking.
82. L.S. Cows feeding.
83. C.U. Cow placidly chewing cud.
84. L.S. Cows feeding ; different angle from Shot 82.
85. M.S. Water shooting up from fountain ; tilt

OF SPRING

camera rapidly to keep pace with water, then hold for short time.

86—87. Other shots of fountain; quick cutting. (*Note:* centre of interest is the spurting water, not the fountain itself. Select angles, therefore, that accentuate this).

88. L.S. Fireworks shooting up.

89—90. L.S. Fireworks, from different angles. Very short shots.

91. M.S. May blossom wildly waving. Cut very quickly to:

92. M.S. Fountain playing.

93. M.S. Corner of pond, surface ruffled. Do not show any part of bank. Duck, followed by row of ducklings, swim into picture.

94. M.S. Chicks round hen.

95. C.U. Chicks.

96. C.U. Chicks, different angle.

97. M.S. Lambs gambolling.

98—99. General shot of lambs.

100. M.S. Children playing in slum quarter. Scene to be fairly dark, in contrast to lightness and airiness of preceding shots.

101. C.U. Baby in pram. Shadow steals slowly over its face.

102. L.S. Long shadows running over field on downland as sun is obscured by clouds.

103. L.S. Another field, cow with calf.

104. M.S. Cow with calf.

105. C.U. Cow looks round.

106. M.S. Men approaching towards spectator.

107. M.S. As Shot 104. Men come into picture.

108. C.U. Cow looking apprehensive (you will have no difficulty in getting this shot because the mild-mannered cow invariably looks a little scared).

109. M.S. Men driving cow and calf before them.

110. M.S. Farm outbuildings. Hold for few seconds. Cow, calf and men come into picture.

111. M.S. Cow driven into one shed, calf into another.

112. M.S. As Shot 111, but from different angle.

113. C.U. Calf bleating.

114. C.U. Cow lowing.

115. C.U. Repeat Shot 113.

116. M.S. Calf being driven into shed. If lighting of subsequent shots presents difficulty, try and arrange for calves to be put temporarily in pen.

117. M.S. Cow looking at calf.

118. M.S. Calf in shed (or pen) with other calves.

119. M.S. Men looking calves over appraisingly.

120. C.U. They talk expressively. Big close-up centred on mouths.

121. C.U. Mouth talking into microphone.

122. M.S. Announcer speaking.

123. S.T. "I WILL NOW READ THE FAT STOCK PRICES."

122a. M.S. Shot 122 continued (short).

124. M.S. Butcher's shop. Woman coming out with basket.

125. M.S. Lambs gambolling.

Choose angles for slum scenes that will accentuate cramping effect.

126. L.S. Repeat Shot 102.

127. M.S. Repeat Shot 124.

128. C.U. Butcher chopping up meat. Show hands only.

129. C.U. Meat being wrapped up. At beginning of shot arrange paper so that it acts as sort of wipe from preceding scene.

130. M.S. Another woman coming out of shop. (Film from low down in doorway).

131. M.S. She walks along mean street.

132. M.S. Goes past miners (See Shot 41).

133. M.S. Goes through doorway of tenement house.

134. M.S. Repeat Shot 71.

135. M.S. As Shot 56. Girls walk off disconsolately.

136. M.S. Fountain, but it is no longer playing.

137. C.U. As shot 13, but showing eggs smashed on ground—not falling.

138. L.S. Repeat Shot 36. Fade out.

139. S.T. THE END.

Production Notes

Shots 85—92 are symbolic of driving force and upward urge of Nature in the Spring of the year (c.f., Eisenstein's treatment of mating of bull and cow sequence in *The General Line*—see page 565). Shots 28 and 29 should coincide in composition and movement. Shots 77 and 78 should contrast in angle. Use filters to contrast lighting values of country and slum scenes. For former, Ilford Alpha, Kodak K2, Afga 2; for latter, Ilford Delta, Kodak K3, Agfa 4. Pathescope issue one light filter for both pan and ortho; Ilford one for Selo 9.5 mm. Filter for Shot 102 will contrast sunlit and shadowed areas. This film depends very largely on atmosphere imparted to it by photographic quality, hence value of considered use of filters.

Readers' PRIZE-WINNING *Hints*

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the April issue should reach us not later than February 28th. Address all entries to Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-guinea is awarded to the senders of the following three hints.

TEMPORARY JOIN FOR 9.5 mm. FILM

A speedy temporary join, for use when the film breaks during projection, is prepared as follows:—Unroll an old toothpaste or shaving cream tube, cut off the top and bottom with scissors. Cut down the side, open out, and wash off the residue of the contents. When dry, strips 3/32 in. wide by ½ in. long can be cut. Enough to last a lifetime can be cut from one tube. Then bend them to ⌊‾⌋ shape over a strip of wood just over ¼ in. thick, and they are ready, a supply of them all bent to shape being carried in a small tin with the machine.

Then when you are unlucky enough to have a break, it is the work of a moment to place one on the table under the take-up reel, prongs uppermost, slip the two ends of film over the points, bend them down and start the machine again. The soft lead will not scratch the film, and it is much quicker than the method, often recommended, of threading a strip of old film through the holes, which personally I find a very finicking business.

A. J. Dawson, 'Avoca', Harbour View, Saltash, Cornwall.

PREVENTION OF OILY SPROCKETS ON KODASCOPE–8

In *Amateur Cine* for January, Mr. Impey (to whom 8-mm. users are greatly indebted for much good advice) refers to the tendency of sprockets of Kodascope Model 30 to become oily. This trouble I cured some time ago on my own machine. Cut two strips of thin felt about 1/8 in. wide and 5 or 6 inches long. A strip is threaded round the two guard posts on either side of the sprocket, between the chassis and the large collar on each guard post. A loop is thus formed which partly encircles the junction between sprocket and bearing. Any oil which seeps out is then quickly wiped off the revolving sprocket and absorbed by the felt before it has time to creep to the business end of the sprocket.

W. S. Finsen, 6, Natal Street, Bellevue, Johannesburg, South Africa.

PREVENTING SHORT CIRCUITING

Having had the misfortune to burn out two bulbs on my Pathescope "Ace" projector, the resistance was examined to see if any fault had occurred to account for it. It was observed that the end of the flexible wire fastened (by means of a rivet) to the sliding bar, had become loose and was making contact with the resistance coil, thus short-circuiting part of it and causing too high a current to flow through the bulb.

To overcome this difficulty and obviate recurrence, a brass strip was cut from an old flash-lamp battery and drilled to make a tag. This was tinned and soldered to the slider spring, the flex being soldered to the tag after being passed through the hole. I may say this projector works exceedingly well and I am very pleased with it.

John Verney, 62, Falkner Street, Gloucester.

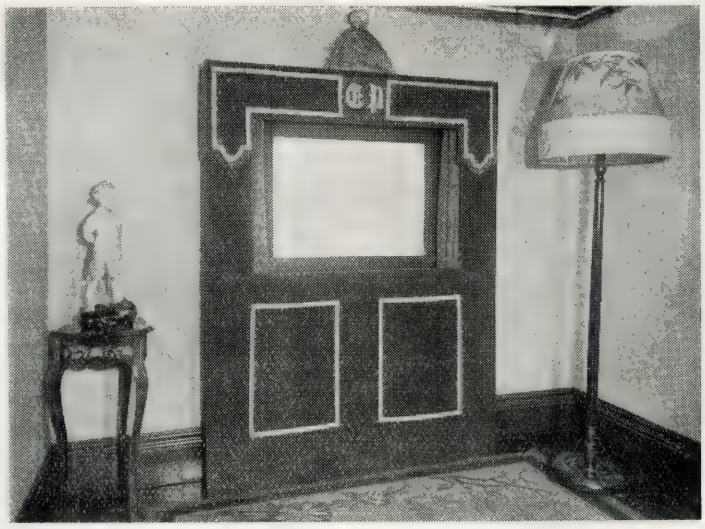
Half-a-crown has been awarded to the sender of the following hint.

VERTICAL BACK-GROUNDS FOR FELT LETTERS

The following may be of interest to those who use felt letters and backgrounds, such as the "Cinecraft." It is obviously not possible to make the letters adhere to paper and other similar and vertical backgrounds, while adhesive letters may not be suitable or the adhesive on the backs of these letters may spoil the background. The same effect, however, may be achieved by putting the letters on the background whilst it is horizontal and placing over them a sheet of glass. Then the whole can be dropped into the holder with perhaps some packing to keep it firm and the letters will remain in position for titling.

Wall paper can be used for backgrounds by the method suggested.

D. A. Lea, Nyumbani, 24, Holmesdale Road, Bexhill.



ABOVE is the proscenium of the miniature cinema built in the drawing room of his house by an "Amateur Cine" reader, Mr. R. L. Marshall, of Sheffield. It is carried out in blue and gold, with blue silk curtains and gold monogram standing for Elmfield Productions, the name under which he makes his films. Above are six coloured lights—two green, two blue and two red, worked from the back of the room and controlled by dimmers. The proscenium is wired underneath the floor (except for the standard lamp), the switches being at the side of the fireplace and practically out of sight.

An electric motor controls the curtains and a moving coil loudspeaker is behind the screen. This stands on a ledge so that the fret is exactly behind a hole cut in the three ply of which the proscenium is made. Two turntables are used; one in a radiogram and the other an ordinary gramophone turntable with pick-up, on-and-off switch, etc., worked through the radiogram. The on-and-off switch is particularly useful for sound effects which can be switched on immediately they are required.

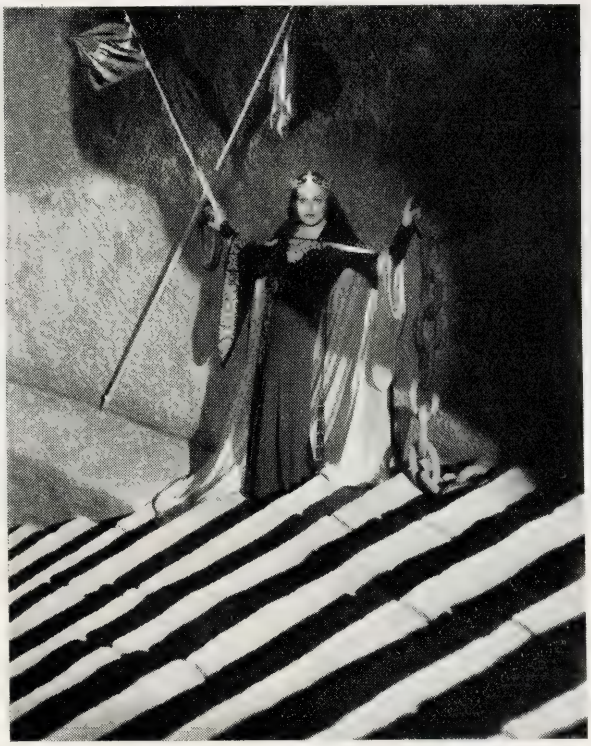
The Amateur and the Professional Film

Most of us realise that the professional film can teach the amateur a great deal, but not all of us realise just what aspects of it we can profitably interpret for our own needs. This is the first of a series of articles which will explain the guiding principles of professional film-making in so far as they affect the requirements of the amateur. The subjects dealt with will be: Continuity, Movement and Rest, Suggestion and Economy in Effect, Documentary Films for Amateurs and the True Purpose of Cutting.

By
A. VESSELO

IN film-making the gap between amateur and professional often seems to be much wider than in other spheres; and for reasons that are in the main self-evident. Large-scale production requires such an enormous capital outlay that any serious amateur competition is out of the question (even if it were from other aspects desirable, which incidentally it is not): moreover, with every new mechanical advance the separation increases abruptly. The coming of sound created the first great break and soon we are likely to have others.

Under these conditions it is natural that the amateur should tend to feel that his contact with the professional field is small. Yet although it would certainly be a bad mistake for him to base his activities in general on those of the commercial organisations and although his and their purposes are often leagues apart, he will still find their example invaluable if he is careful to observe the particular points which concern him.



Even a film which relies for its appeal on spectacle can sometimes provide a useful lesson for the amateur. Here is a scene from "The Crusades," which "gets nearest home when it abandons its more florid and more obviously spectacular characteristics" and relies instead on simple, telling effects such as are within the reach of every amateur.

Superficialities.

The first thing to do is to mark and put determinedly on one side those methods which fall into the category of spectacle-appeal, or star-exploitation, or anything of the same sort which is only superficially related to the fundamental principles of film-technique. These are likely to be the points which first strike the attention, but they must be ruthlessly discarded, even if it means discarding whole bodies of films in the process. On the other hand, it is not only in those films whose subject-matter approximates most obviously to that of the amateur, that the latter can find material for study. A shrewd eye will discover useful material in the most out-of-the-way places; and even films which as a whole are mediocre and uninspiring will often contain revealing and instructive flashes.

The fact is that film-making, though in practice it may take the most extraordinary diversity of shapes, is a theoretical unity and every side of it has a definite bearing on every other side. Even an analysis of the uses of sound and dialogue is not to be ignored, however little chance you may have of yourself employing these factors; for they have not really taken anything away from the old technique—they have only added to it and given it a wider scope. Of course, they may be used unimaginatively, when we shall merely get static imitations of the stage-play: unhappily this kind of thing is not as uncommon as it ought to be. But used properly, they actually emphasise those elements of silent technique which are most important—and which, because of their own intrinsic importance, fashion the newcomer into their image instead of giving way to it.

You will understand this better if you consider what are the chief properties which make the film an individual medium. They are, briefly: its almost unrestricted power of movement, its ability to cut out what is not wanted and to focus only on significant points in the action, presented to us from the most significant positions and its power of suggestion. Of these the last is by no means the least and indeed in its most comprehensive sense it can be taken to cover the others. By means of close-ups and semi-close-ups and by means of cutting and timing, one may, with the greatest economy of film-stock (and of money too—a very real consideration!) *suggest* things which the viewer never sees and which in fact may not even exist.

Proper Use of Sound.

The proper use of sound will not destroy any of these faculties; but will, as has been said above, only emphasise them in a new way. It becomes necessary, therefore, for your own practical purposes, to be able to distinguish satisfactorily between what is, and what is not, a proper use of sound; and you will certainly find that, of the two, it is the former which has much the more powerful effect on you.

(*Continued on next page*)

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The Amateur and the Professional Film

The difference between amateur and professional facilities is undeniable, but it is possible for it to be overstressed. The most valuable attributes a filmmaker can possess are style and technique and these are only in a minor way dependent upon the amount of money at his disposal. If you watch a film like *The Crusades* with an eye for the points that matter, you will see that it gets nearest home when it abandons its more florid and more obviously spectacular characteristics and relies instead on such effects as the intercutting of horses' hooves in close-up—first, hooves going from left to right; then, from right to left to indicate the approach of two armies, advancing to meet each other.

Here camera angle lifts what might have been an ordinary subject out of the rut. It serves to emphasize the might of the horses in contrast to the slightness of the driver.

It is quite true that the climax to this passage is a terrific clash between the two forces, seen in long-shot; but this, too, could have been presented in a simpler way had it been necessary—and the illuminating fact remains, that with all de Mille's expenditure of money on men and costumes and sets, he is still compelled, from time to time, to come down to earth and to concentrate on expressive (and in itself relatively inexpensive) detail to achieve his end.

An Extreme Case.

The Crusades is about the most extreme case imaginable: it is as far from the amateur field as any film one has ever seen. This makes it all the more suitable as an illustration in the present context. It should help to convince you that, provided you know how to make the most of what opportunities you have, you need not worry too much about your financial limitations. The more you watch professional films in this way the more you will feel it to be so. And in fact, you will soon perceive that the cinema's possibilities are so varied that a little well-placed ingenuity can turn limitations to positive account.

There are, of course, certain types of film (taking only the fiction-film into account) which will give you more to think about than others. Thus an outdoor film, or a gangster film, or one which in any way deals with action, will probably come much closer to your requirements than a drawing-room comedy or an adaptation from a play. For all that, it is worth your while to remain perpetually on the look-out; you will notice that even the dullest director has occasional glimpses of the truth and that even stage-adaptations can be subtly handled by someone who really has a feeling for the cinema.

Conceive of the professional film as an extension of your own domain. Think of it as a continual experimentation in which you are trying your hand out at new ideas, some of them succeeding, many perhaps, failing completely, and consider that you may learn as much from the failures as from the successes. Do not let the frequency of extravagant display blind you to the paramount virtues of restraint. Whether a thing pleases you or does not please you, try in each case to find out why—and you will be surprised how often the result will shed light on some aspect of amateur work. Above all, keep your eyes open for *little* things, scattered about here and there. It is the little things that often tell you most.

MUCH ADO ABOUT (ALMOST) NOTHING

Some time ago the "Little Lord Fauntleroy" unit went on location for a day so that Dolores Costello might say just two words, "Thank you," in the appropriate setting. The assistant director gave the following instructions:

"Exterior of Earlboro Church. Covering scenes from 107 to 115. All trucks and equipment to leave for location at 5.45 a.m. Generator to leave at 5.45 a.m. 'Bus for crew at 6.15 a.m. Camera car with dark room at 6.30. Seven make-up men put on wigs at 6. Three dressing rooms, four heating plants, benches for 40 people to be taken at 6 a.m. 'Bus at 6.30 for camera and sound crews. Limousine at 6.30 for staff. Thirty passenger 'bus at 6.45 for extras. Limousine for bits, one for Smith, Freddie and Newick, one for Costello and O'Connor. One panel truck for wardrobe. One five-ton for electric, one three-ton for props, one one-ton for sound boom and equipment, one five-ton for grips. One truck for earl's carriage. Five gallons hot coffee at 6.45. Two horses and rigs at 8.30. One stand-by painter. One police officer. One first-aid man at 6.15. Four extra grips. 135 hot lunches at 11.30 a.m."

Thus was Dolores Costello enabled to say "Thank you."

Ginger Rogers' new starring picture, "In Person" is said to inaugurate a new phase in the perfection of cinema photography due to the use of the "Pola Screen," an Eastman Kodak filter giving exceptional clarity and impression of depth.

A Simple Spotlight for Photofloods

By Stanley W. Bowler, A.R.P.S.

LAST month when dealing with both back-lighting and high-lighting, I promised to give some details of the construction of a simple spotlight of the mirror type which could be used with Photofloods*. I think, with the notes and sketches given, anyone should be able to tackle this little job quite successfully. You need not worry too much about the actual finish of the fitting as it has very little bearing on its efficiency.

The basis of this type of unit is the mirror, and in the one under consideration an eight inch diameter stippled Kandem has been used, for they have proved their value well in the past in this and larger sizes. In case you have no facilities for constructional work, nor perhaps, the time or inclination, then the suppliers of the mirror are prepared to make up a simple housing along the lines suggested, but with a more professional finish.

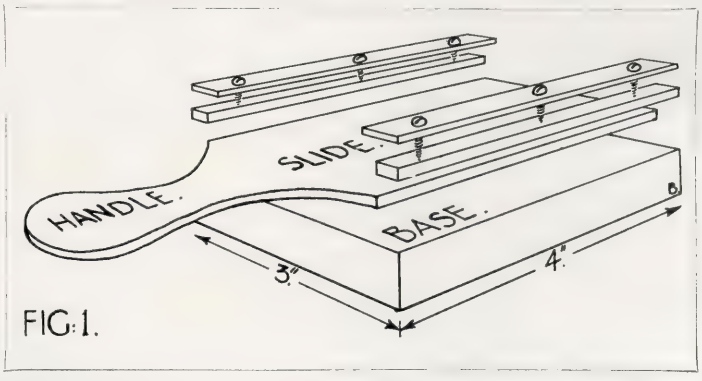


FIG. 1.

Having obtained the mirror, the next item to acquire is a tin to form the housing. An empty paint container is probably the simplest thing; if you can get a clean one, so much the better as it will save time. It should be about 9 inches or so in diameter and the same in depth. The lid is used to make the "spider" or arms which support the mirror. In Figure 4 a diagrammatic view of the complete assembly is shown, on which are references to the appropriate illustrations for the various component parts. Throughout this description alternative methods of assembly are given in case one or the other of the constructions cannot be easily managed.

First of all, let us consider the mounting of the lamp. On reference to Figure 1, an "exploded" view of this mounting is shown. In order that the lamp may be accurately adjusted in relation to the mirror for focussing, it must be capable of being moved nearer to, or farther from the mirror. This is managed by fixing the batten-holder on a slide, the projecting handle of which is used for moving it. The slide is held on to the base by means of the two brass strips which in turn rest on packing-pieces the same thickness as the slide itself; incidentally these packing-pieces also act as guides to prevent lateral wobble of the slide.

You will find that from the bottom of a standard batten-holder to the approximate centre of the lamp filament is about 4½ in.—which will automatically bring the filament to the middle of a mirror centred in a 9in. diameter container. Suggested dimensions are: — The base, about 4 in. x 3 in. by ¾ in. thickness; the slide and packing-pieces at each side of it are cut from 3/16ths plywood; two brass retaining-strips, ½ in. x 1/16th, held down by round-headed wood-screws, which go right through the packing-pieces into the base. If the metal retaining-strips are difficult to arrange for, then wood strips might be used in the same way, but would be a little clumsier.

In order to hold the complete lamp-mounting in the housing or hood, a hole is cut in the side, which now becomes the *bottom*, as shown in Figure 2. The sides of this square hole are turned down at right-angles and thus form two flaps. These flaps are pierced with two holes each, through which go wood-screws into the sides of the base of the lamp-mounting assembly and hold it securely in the hood. The handle of the slide should then project out away from the open end of the hood.

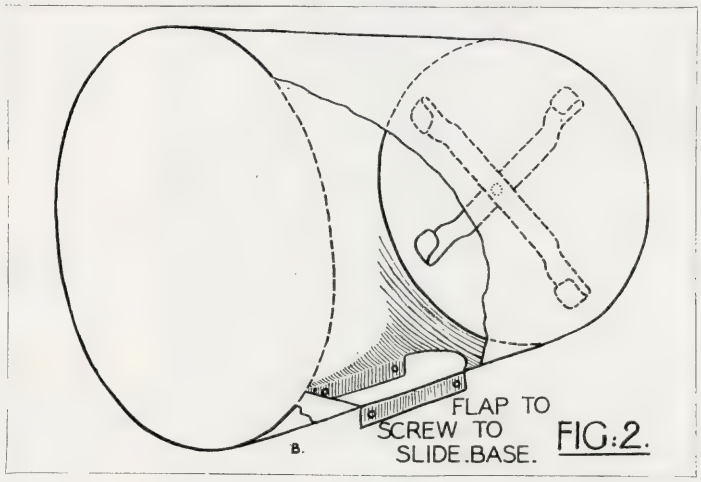


FIG. 2.

The bottom of the container now becomes the *back* of the hood, and on to this is fixed the spider or framework which supports the mirror. If the lid of the tin is big enough, four arms in the form of a cross are

(Continued on next page)

*Previous articles on indoor lighting appeared in the November (1935) and February issues of "Amateur Cine World."

SPOTLIGHT *for Photofloods*

(*Continued from previous page*)

cut from it. If not, then two strips of metal about a sixteenth of an inch in thickness or a little less, by about ½in. in width may be used. The end of the arms are bent over to form clips which catch the edge of the mirror and hold it in position. The spider or crossed support arms may then be fixed to the back of the hood inside, either by soldering or nuts and bolts.

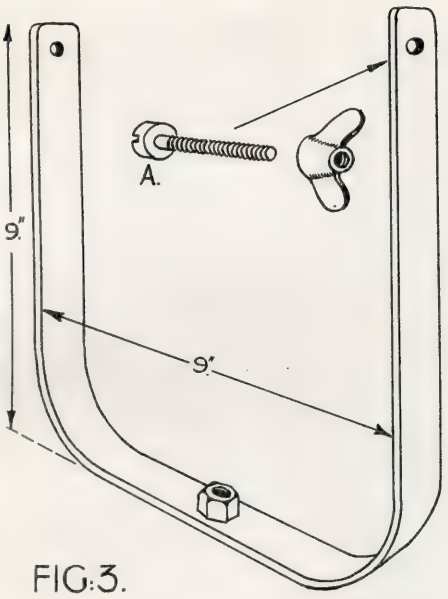


FIG.3.

As the double thickness of metals will not total more than an eighth of an inch, meccano nuts and bolts may be used. If you are soldering, the only point to watch is to clean all the surfaces thoroughly first. When the supporting arms are fixed the hood is complete, and all that remains to be provided is some form of mounting, in which the hood can swing, for directing the light where it is required. The inside of hood should be painted matt or dull black to prevent stray distribution of the light.

The U-shaped support shown in Figure 3 is bent up from brass strip ¾ in. x 1/8 in. thick. The hood swings in it on two bolts, one of which is shown at "A", which are passed through two holes pierced through the sides of the hood. The heads of the bolts can either be soldered to the inside of the hood, or, alternatively, nuts can be run up on the outsides and screwed tight home. This keeps the bolts in position, and so when the wing-nuts on the outsides of the arms are tightened (locking the hood in position after the required tilt has been given to it) the pivot bolts will not work loose. The bolts should be brass for soldering and may be either 2 B.A. or 3/16ths whitworth ; alternatively steel will serve if they are to be fixed to the hood with lock-nuts.

At the bottom of the U-mounting a nut is shown. This is a ¼ in. whitworth brass nut and it is soldered over a ¼ in. clearance hole in the brass strip ; this enables the whole assembly to be fixed to an ordinary tripod by means of the standard tripod screw. By using a brass nut and soldering it to the strip, you avoid having to make up a special piece of metal there and the trouble of tapping a threaded hole in it. As the spotlight only

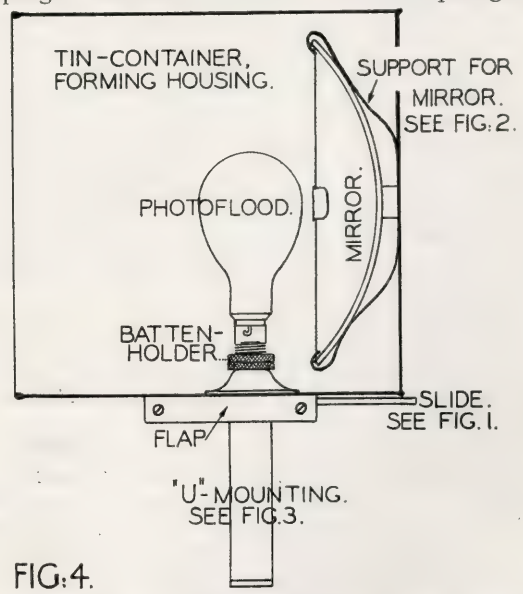


FIG.4.

turns the scale at about three pounds when completed, quite a light tripod will serve, only for safety's sake it would be best to link the legs together in some way to prevent them spreading and collapsing. You will find, owing to the lightness of construction and the springy mounting of the mirror, that even though accidents occur, breakages are few.

Short Lengths

The Film Editorial Service has just produced a King Edward VIII "trailer," 24 ft. long (equivalent to a complete verse of the National Anthem) bearing a portrait of the King with appropriate motto, surmounting a revolving globe, around which circle the names of the mother country and dominions. This is identical with the trailer now being shown in professional cinemas throughout the country. The 9.5 mm. and 16 mm. sizes cost 10/6 ; 8 mm., 8/6. The F.E.S. has also in preparation a number of sub-standard stock animated titles, four feet in length and selling at 2/6. Subjects include : "Here, There and Everywhere," "Local Events" and "Family News Reel." We understand that other subjects will be included from time to time.

Mr. W. S. Jackson, of 8, Walton Road, Stockton Heath, Warrington, whose titling service is deservedly popular, has produced a 9.5 mm. super reel showing the working of his organisation. It shows how the titles, including trick effects, are made and how the titling service is conducted. The film is loaned free for projection on Pathe 200B and Bolex machines only and applicants are requested to state the serial number of their projectors.

The Coronet Camera Company, 310, Summer Lane, Birmingham, 19, announce that they have been appointed sole distributing agents for the United Kingdom for Perutz film. The Perutz films and plates will be sold at the usual English retail prices.

Sales in which some really excellent bargains are offered are now in progress at the Camera Company's premises at 320, Vauxhall Bridge Road, Victoria, S.W.1 and the City Sale & Exchange (1929) Ltd., 54, Lime Street, London, E.C.3. Catalogues that are well worth having are available free.

PROJECTION ACCESSORIES FOR 8mm.

This is the fifth article in our series on the technique of 8mm. movie-making. The first four which appeared in the October and November (1935) and January and February issues of "Amateur Cine", dealt with editing, splicing, projecting, cleaning and overhauling. Although designed primarily for users of 8mm., this series will be found to contain much to interest amateurs who favour other sizes.

By ERIC F. IMPEY

(Author of "The Handbook of 8mm. Cinematography")

IN this article I have not endeavoured to deal with every accessory for 8mm. projection which happens to be on the market, nor have I made any distinction between those which are specially made for that film size and those which are equally suited to any of the others as well. This, therefore, is not an exhaustive list and I have dealt only with such items as I think you are likely to need. Some items, to which I have referred in earlier articles, I have omitted from this one.

The first accessory with which I propose to deal is the projection table or stand. This is an item which nowadays is too often overlooked by the amateur owing to the fact that modern projectors may be quite safely operated from the ordinary household furniture without fear of damage thereto, whilst at the same time, most machines have reasonably good tilting devices by means of which the picture may be centred on the screen.

Now this is all very well, but it is seldom that there is in fact a table in the right position for projecting, hence, every time you give a show some of the furniture has to be shifted round, while if considerable tilting of the machine is necessary, it will produce a bad screen effect, especially if the screen is of the silver surfaced type, when you will find that the top and bottom of the picture are not of the same brightness.

Similarly, many ordinary side tables are not rigid enough for really steady projection (a most important point in the 8mm. size owing to the high degree of magnification) and also they are often on the low side, in which case care is required to see that the members of your audience do not obstruct the light thrown from the projector. In general, you will be well advised to obtain a projection stand. The usual type, such as the Ensign, is absolutely rigid, is adjustable for height and does possess that great feature that it is quite independent of the room furniture.

Vibration Noise.

Sometimes the operation of the projector will cause the table or stand upon which it is placed to vibrate slightly, resulting in an amplification of the running noise of the machine and which, if allowed to persist, will most probably cause headaches. This can usually be completely cured by standing the projector on a thick felt typewriter mat. The noise is only likely to be excessive with the cheaper machines, whilst a mat of the type recommended is actually supplied by the makers with the Paillard-Bolex K-8, in case the trouble occurs.

Should the table or stand be set upon a bare wood floor it may be that the noise is from the floor itself. To find out whether this is so, transfer your table and projector to a part of the floor which is covered with a fairly thick carpet and then see whether the vibration remains. If the noise has gone when operating in these circumstances, see that when you operate in the future, from your usual position, you have a thick mat on which to set the table.

It is useful to have some sort of table lamp at the side of the projector so that you can thread up the second and subsequent reels without having to turn up the room lights. This is easily arranged in any case, but particularly so in the cases of Kodascopes 8—60 and 80, where a supply point for a table lamp is fitted in the main projector switch, so that the lamp switches on when the projector is off and vice versa. Similarly, the Bell & Howell Filmo 8, the Paillard-Bolex K-8 and

(Continued on next page)

The effectiveness of this shot lies in its simplicity and absence of any irrelevant detail. Attention is focussed on essentials.

PROJECTION ACCESSORIES *for* 8mm.

(*Continued from previous page*)

the Eumig 8 have their own pilot lights incorporated in them and here nothing additional is required.

A device which you may have handy whilst projecting is your splicer, although you will have noted previously that I do not recommend that any splicing of broken films should be carried out until re-winding at the end of the show. While the more expensive types will not make better splices than are possible with the cheaper ones, they will make perfect splices every time and more easily—both important factors in 8mm. work. Splicers for 8mm. film are sold by Kodak (two models), Bell and Howell, Cinepro (Cinea) and Ensign.

An accessory which many people are now using again after several years of discard is the hand rewind. Many amateurs have rewinds which they use when editing their films, but when rewinding after projection nine out of ten of them use the motor driven devices on their projectors. Up to a point the electric rewind has everything in its favour, it is quick, it is easy and it is self-contained; but, it is mighty hard on your films. The steady turning of a hand rewind is far less likely to injure the tiny frames with scratches.

This difficulty in regard to scratches is, like many others, accentuated in 8mm. film owing to the small area of the picture. The smallest mark looks enormous on the screen, and you should therefore take care not to damage your films unnecessarily, for with normal use and standard, well-kept equipment (even the cheapest), 8mm. film is as free from scratch trouble as 16mm. Remember, once you have carelessly scratched 8mm. film it will appear on the screen four times the size that it would have done had it been on 16mm. If you have a hand rewind, use it; if you have not, get one — they are made by Kodak, Craig and Ensign.

Spools. There are three models now on the market (Kodak, Bell & Howell, and Paillard-Bolex); each holds 200 feet of film except the last, which holds 400. This would be very handy if it were not for the fact that it will only fit its maker's machine, as others have not sufficient clearance for its large size.

One is inclined to litter the house with cans of film unless some definite place is set aside for them and on this score the Kodak film storage boxes are very handy. There are two models, one holding six and the other eighteen 200 foot reels (in cans). Accessories of this type do encourage tidiness and are therefore worthy of serious consideration.

Choosing the Screen.

Coming to the actual projection, there are two items to which your attention should be drawn. One is the Dallmeyer range of projection lenses for Kodascopes and Filmos. The range was set out in some detail in the issue of *Amateur Cine World* dated November, 1935, and those interested are referred to my article therein.

The second item is the screen. A great deal has been written about the merits and demerits of various types of screen and therefore I do not propose to deal further with the subject than is absolutely necessary.

For all round general use, I do not think that anyone will deny that a plain white rigid screen is the best, provided that you have enough light to illuminate it adequately and sufficient room in which to store it conveniently (duly covered to keep out dust). However, the smaller 8mm. projectors, that is to say, those with less than 250 watt lamps, have not sufficient power to show a well lit picture of a useful size on a white surface and here resort must be made to the silver variety since it is brighter.

Silver and Beaded Screens.

Silver screens of different makes differ considerably in themselves, particularly in their reflective power and the would-be purchaser is recommended to see more than one type before parting with his cash. Naturally, any tests of this sort should be made at one time, using the same projector and film on each occasion.

Beaded screens are also brighter than white and some makes are brighter than silver, though here again, the purchaser should see for himself. Where the audience must sit close to the screen I think that the silver variety has a great advantage over the beaded as in this case the beads, or at least the pebbled finish, of the latter can be seen. The most important drawback to the beaded type, however, is price, which is

(*Continued on page 581*)

The dawn express starts out. Busy railway termini provide excellent cine material.

TECHNICAL FEATURES OF SOME MARCH RELEASES

Notable Continuity Devices

WHAT is the basis of an acceptable sound-technique? Although you are unlikely to be using sound yourself, the question is bound to occur to you sooner or later—and you will find it rather difficult to answer. But the problem is illuminated by a consideration of certain failings in Anthony Asquith's *Moscow Nights*. As often, the mistakes in a mediocre work prove a better guide than the achievements of an outstanding one.

The chief weakness of *Moscow Nights* as a whole is its lack of assurance. It rambles when it ought to be concise, and takes on an air of uneasy constraint where it ought to be dramatic. If you trace these faults to their origin, you will find them in large part due to an inability to cope with sound: instead of thinking of the film in the first place as an amalgam of sound and picture, the director appears to have thought it out in silent form first and, so to speak, half-heartedly tacked on the sound effects afterwards.

Dramatic lighting effects from "Mary Burns, Fugitive," Paramount film reviewed in this article.

Silence Should Be Emphatic

In a silent film every important cut must come at an emphatic point. This is no less so in a sound-film, but the difference is that now the emphasis must be shared by the sound, and can no longer be borne by the picture alone. Thus, every important cut should come on a more or less emphatic *sound*—or, if not, the silence itself should be in some sense emphatic.

It is this that Asquith seems to ignore: though occasionally he wakes up to it—as observe the cut (which occurs twice) from the overturning of a table, with the accompanying crash of crockery, to a terrific explosion on the battle-front. Even here, however, the effect is not enormously successful, for it is too laboured; and, by contrast, it only shows up the apparent aimlessness of method of much of the rest of the film.

A better cut, on the same lines, is the one where we change over from Harry Baur, returning a telephone with a clatter to its place, to a cafe-orchestra in full blast. Compare this with a transition out of another general release, *Mary Burns, Fugitive*, in which there is a scene showing Mary Burns, in prison, being questioned by a police-official about the doings of her gangster lover. She tells him nothing, and the scene closes with the police-official murmuring intently to himself that he must find out whether she knows anything or not. The cut is directly from this to an overhead shot of a football-arena during a game; and superimposed are the roars of a great crowd (among whom the gangster, as we see a little later on, is present).

The action of *Moscow Nights* appears to be broken up all through by spasms of silence with no especial meaning to them. This is on a par with the static handling of patches of the dialogue. And at one point a completely extraneous noise has been allowed to reach the microphone: the faint noise of Harry Baur's feet on the ground as he walks away from the camera. The effect is weak because this part of the shot is rather weak to begin with; and the feebly-intervening sound throws the fact into sharp relief. That, indeed, is one of the cardinal virtues of sound: that it forces on the attention the weak links in the flow of pictures on the screen.

Power of Suggestion

Mary Burns, Fugitive contains a scene at the beginning with interesting implications. Two gangsters, from the inside of a house, are defending themselves against the police. One breaks down and threatens to give the other away, and the second shoots him. In the portrayal of this, the gangster who does the shooting is seen in close-up, a barrage of shots is heard from the police outside, and in the middle of it smoke is seen rising up into the picture, presumably from the revolver which the man is holding in his hand. The actual shot which kills the gangster opposite is thus not directly shown, but suggested. The idea is well-conceived—except for the fact that a revolver which has just been fired does not smoke!

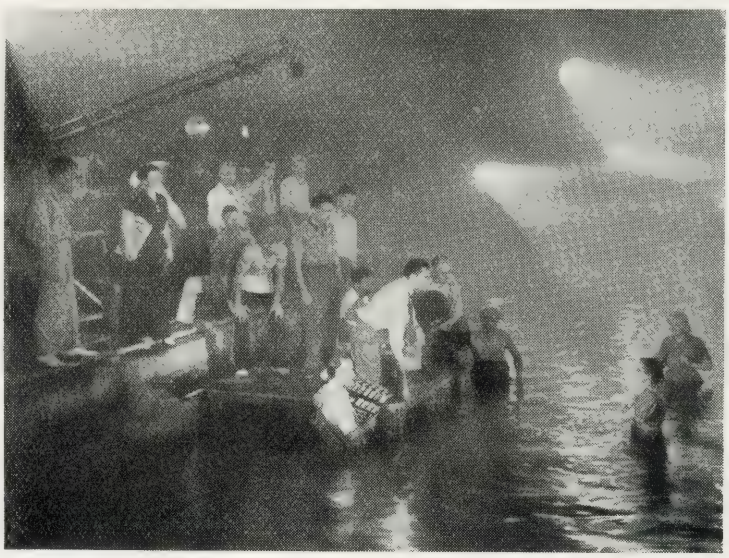
The plot of *The Dark Angel* is long and essentially sentimental; and for a considerable length of time the

(Continued on next page)

Notable Continuity Devices

(*Continued from previous page*)

film does not succeed, despite good photography and quite skilful continuity, in working up any sort of convincing atmosphere. There are three main reasons for this : first, the inability of the producers to suggest a sufficiently English environment (though they have tried hard enough) ; second, the fact that Fredric March and Herbert Marshall are mature men, and represent with difficulty boys just going off to war ; and third, and perhaps most important, the complete lack of period costume, which effectually prevents us from ever believing that this is 1914. Films depend so much upon realism of detail that any deviation from reality cannot help making itself felt.



Filming a river scene in "Mary Burns, Fugitive," March release.

The first really good moment—which is very strong in its way—comes with the explosion in the trenches, when Alan is blinded. We see shots of the empty dug-out ; then the explosion takes place outside, and we feel its reverberations from within. We cut sharply to Merle Oberon, standing quite still in the darkened hall at home, a candlestick in her hand and a look of foreboding on her face. The hall-window is shown, and a gust of wind blows suddenly through the curtains. The girl drops the candlestick with a cry ; and we are taken back immediately to the trenches, with Herbert Marshall staggering back into the dug-out, Alan's name on his lips. The parallel cutting, and the hint of what has happened, without overstressing, are in the best tradition.

The Return of Peter Grimm is an adaptation from a Victorian stage-success. In several ways it betrays its origin, and its delvings into the supernatural are naive rather than profound. The presentation of a ghost by blurring that part of the photograph in which he appears is not only crude, but disturbing to the eyes—and no optical device which has this latter failing is ever permissible. Nevertheless, the film has a welcome simplicity, and its appeal is heightened by the skill with which many of the details of the peaceful country-background are established.

There is one novel moving-camera shot. A man is driving an agricultural machine along a field, and the camera picks him up from the distance and gradually approaches, moving beside him as it does so.

When it is quite close up, a dog appears suddenly in the foreground, and goes off at an angle to the previous line of movement. The camera centres on the dog, and follows it until it reaches a group of people sitting near by in a garden, under some trees. It is these people who are the essential factors in the action : the dog and the agricultural machine are purely incidental details ; but by using the method of introduction described, the director has—unobtrusively but effectively—helped to build up the atmosphere.

A.V.

Notes from America

(*From our New York Correspondent.*)

THE industrial motion picture is making marked headway here. The latest development is an industrial cinema theatre, The Little Theatre of Commerce. Only non-theatrical films are shown, all possessing high interest value from the standpoint of subject matter and presentation. The theatre is under the personal supervision of Mr. William J. Ganz, prominent producer of industrial films. The promotion of the industrial film as a sales and merchandising medium is the purpose of the project. Programmes are presented twice daily and are open to all those interested in any phase of commercial motion pictures. Visitors are not subjected to sales effort unless they express interest and desire information.

Several important innovations in equipment worthy of attention have also been made. The first is a new 16 mm. Magazine Cine-Kodak produced by the Eastman Kodak Company which has, as its feature, high speed magazine loading and the ability to take several different types of film interchangeably. Cameras which can be brought into action quickly have always been popular and here is an instrument, with fifty foot capacity available loaded with panchromatic, supersensitive or Kodachrome film.

Another interesting improvement is the footage meter which is part of each magazine and can be seen, while in the camera, through a shatterproof window. There is never any difficulty in reading the amount of film exposed in the magazine, added to which is the advantage that the magazine need not be removed from the camera. Whenever the magazine is removed a slide automatically covers the film aperture, avoiding the fogging of even a single frame. A finger tab, placed on top of the camera, closes and locks the magazine aperture ; and additional pressure on the tab sets the mechanism for operation.

There are three speeds in the new camera, 8, 16 and 64 frames a second, lever control attachment situated at the front of the camera. The lenses are interchangeable, the same group of accessory lenses available for the magazine Cine-Kodak as for the Cine-Kodak K and the Special. These comprise the 2 inch f/3.5 and the 3, 4½ and 6 inch f/4.5 telephotos. Whenever a change to any of the four is desired the standard f/1.9 lens is removed by button pressure. In place of the standard lens goes a small adapter which receives the other lenses, holding them in the positive or taking position.

The correct field for all lenses is ascertained by a single, full vision, eye level system with an ingenious arrangement whereby a sliding member bearing and finder lens element "clicks" positively into the various indicated positions.

The camera also has a device preventing accidental exposure when not in use, an unusual device called the "pulse" which accurately times the length of scenes, and an automatic shut-off for the spring motor. Through this device the camera motor stops before the spring power is exhausted.

"Film-the-Family"
COMPETITION RESULT

GOLD MEDAL AND CINE GOODS TO THE VALUE OF
£15 *for the best 16mm. Film*
E. J. MARTIN,
"Birling,"
Hartington Street, Leek, Staffs.
16mm.

GOLD MEDAL AND CINE GOODS TO THE VALUE OF
£15 *for the best 8mm. or 9.5mm. Film*
R. W. S. PARRISS,
"Little Garth,"
135, Privett Road, Gosport, Hants.
8mm.

£2 2 0
T. SMITH,
11, Elmfield Road,
Walthamstow, E.17.
9.5mm.

£2 2 0
W. K. MEYERS,
115, High Street,
Brentford, W.
Dufaycolor

£2 2 0
K. S. LAW,
24, Lynwood Drive,
Worcester Park, Surrey.
8mm.

IN the announcement concerning the extension of the closing date of our "Film the Family" Competition we had something to say about the folly of hiding one's light under a bushel. We deplored the fact that many readers, who may perhaps have made interesting films, were shy of submitting them in open competition with others, under the mistaken impression that their films might be of negligible interest compared with those of the more experienced workers which it is supposed competitions attract. It is very gratifying to record that these words seem to have borne fruit. As we stated in that announcement, the quality of the films then received was disappointingly poor. The later entries, on the other hand, were, with a few exceptions, of a pleasingly high standard of merit. Nearly all of them were awarded leaders.

One rather peculiar circumstance, however, was that entries from beginners did not reach that standard which the previous competition led us to expect. It may be remembered that the beginners' films for the "Week-End" Competition made a very brave show. As to why they did not do so in this case it is perhaps somewhat fruitless to conjecture. Possibly the reason is that it could not be easy in every case to provide the documentary proof required that the entrant was indeed a beginner. Again, a reader may have made only one film in 1934 and might therefore be described as a beginner, in so far as his experience would thus be necessarily limited, but according to the rules of the competition there was no alternative but to put him in the same class as the seasoned worker.

We realise that the rule requiring beginners to send receipts for their cameras with their entries would, to many readers, be an irksome one, but we feel sure it will be appreciated that if there was to be a class for beginners at all some such stipulation had to be made. The ideal contest is the one with the minimum of restrictions. Just such a contest is the Ten Best Films announced last month and of which particulars are given on another page.

We did not feel justified in awarding the £5 prize for any of the beginners' films submitted, but this is not to say that those films were bad ones. It is just that they did not reach "prize" standard, which is necessarily an exacting one. A number of beginners' films were awarded leaders; all of them showed evidence of ideas, but most were marred by lack of the ability which experience brings to put those ideas into effect. We therefore increased the prize money, divided it into three parts and have awarded two guineas each to the three runners-up to the two main prize-winners.

It will be noticed that the gold medal and cine goods to the value of £15 for the best 9.5 mm. or 8 mm. film was awarded for an 8 mm. film. It is significant that this film was the best of all the entries received, exceeding in merit the 16 mm. and 9.5 mm. entries and

(*Continued on next page*)

Joy on Xmas Morning!
Enlargement from the 16 mm. prize-winning film.

Detail from enlargement of 16mm. prize-winning film.

being just a little better than the 16 mm. prize-winner. This is very striking proof that when it comes to essentials the actual size of film in which you choose to work is not the important factor to success that it is popularly supposed to be. In the right hands any type of film is capable of giving first-class results ; the purely mechanical advantages and disadvantages of the three sizes are *not* the deciding factor.

There are various reasons for supposing that 8 mm. is increasing considerably in popularity. There was a larger entry in this competition than for the previous one, all of them good ; we receive more queries regarding 8 mm. than ever before ; our post-bag shows that the series of articles on 8 mm. has stimulated practical interest.

A Delightful Production

The Gold Medal film is an entirely delightful production, beautifully observed. It is not just a photographic record of one aspect of family life ; it is, as it were, a commentary on it. It is a commentary in so far as the author has selected for presentation incidents which by themselves are insignificant and ordinary but which when grouped together gracefully illumine one aspect of family life. He shows how large domestic trivialities loom to those concerned in them and how delightfully inconsequential they appear to the spectator.

Briefly, the film concerns the adventures of father before the family gets up in the morning. It is mother who wakes up first, but father who has to get up, go into the nursery and collect baby. Having deposited baby with mother, he goes down to the kitchen and prepares baby's food. He takes it up, returns baby to the nursery and prepares to get into bed again. But just as he is about to settle down there comes a call from the next bedroom. Hearing father move about

THE ENLARGEMENTS from the prize-winning films on these pages are in every case unretouched and besides being a testimony to the work of the enlarger, are a tribute to the fine quality of the films.

Film Commentary

(*Continued from previous page*)

the children have woken up and demand attention. Sighing, but good humouredly, he goes to see what it is all about.

What more natural thing in the world that the next youngest should want than a glass of water ? Or was it just an excuse to see father and get a little attention such as baby has had ? Father goes to the bathroom, gets the water, squats down on the bed and talks to the child whose thirst is not such that he drinks it avidly. So the next youngest monopolises attention, does he ? The eldest bestirs himself. Please he wants a biscuit. Father gets him the biscuit which the boy immediately puts under his pillow. Honour and duty are thus satisfied all round and father goes gack to bed. And that is all, but what a charming little cameo it is ! One chuckles at and with paterfamilia.

The editing is very soundly done ; continuity presented few problems since the action is continuous. Close-ups and medium close-ups, of which there are a generous measure, help convey the sense of intimacy. Each shot follows naturally on the next and cutting on action assists the flow of the picture. Thus, in medium shot we see father handing over the baby to mother ; the action is continued in a closer shot. Then follows a close-up of the infant, and so on. The author has concentrated on essentials.

Well-Constructed Sequence

This is clearly demonstrated in the kitchen sequence in which father is seen preparing baby's food. Since the film sentimentalises, as it were, the humdrum, it was necessary to show the complicated business of getting the food ready. It was not enough to show father going in and out of the kitchen, the two shots separated by a few shots of water boiling and patent food being poured into a spoon. It must show just what a very serious business it all is, but there is the danger of such a sequence becoming boring.

This danger the author neatly averts by refusing to follow father round the kitchen in his various tasks. He trains his camera on a tin, a kettle, a spoon, showing them in close shots, then hands coming into the picture and performing various tasks with them—feet, too, for of course father had to spill some boiling water on his slippered foot. A cumulative effect is therefore steadily built up, instead of the sequence being weakened by wandering camera movement.

But it should be noted that the close shots are of essential things. A number of films were submitted almost entirely in close-up, but the close-ups were overdone. Close shots, by their very nature, focus the attention exclusively on some detail, but if the detail is not significant the film in which they appear is inevitably unbalanced and the interest scattered.

An original effort which failed through this reason showed a slice of family life as it concerned the man of the house,

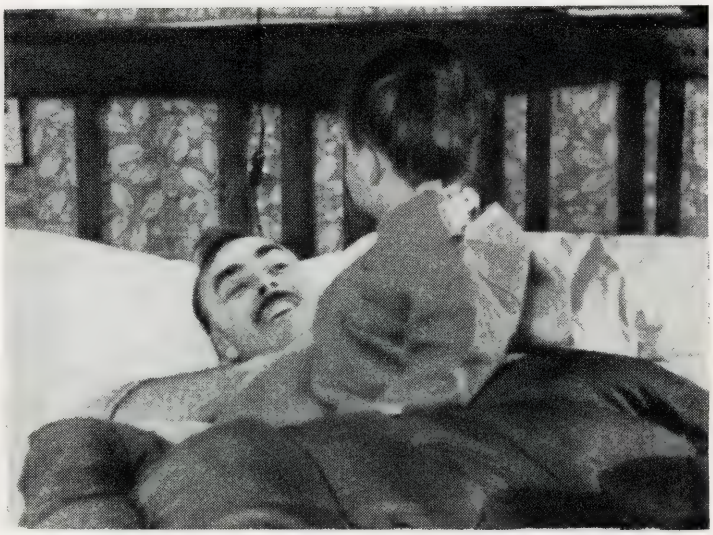
without showing the man himself. The result was an effect of aridness because the significant and illuminating things were not always shown. There was too much insistence on tiresome irrelevant detail, and a sense of strain was apparent. Only those things peculiar to the man of the house should have been shown—his hand clutching his favourite pipe, newspaper opened at the sports page, slippered feet playing with the dog, and so on. The maker's idea was to express the personality of the man through associative objects and it therefore follows that those objects should have been such that indicated his character and habits. It was a difficult task and although the competitor failed, he failed nobly. An interesting sequence in this film was some shots of an actual stage performance coming after a shot of a radio set, the audience thus assuming that the man was listening to a broadcast of a show.

Shirley's Xmas Day

The 16 mm. prize-winning film showed Christmas Day in the home of little Shirley Martin, with particular reference to little Shirley herself. It has not the subtleties of the 8 mm. prize-winning film, being more objective in theme. Christmas Eve and Shirley hears sounds downstairs. She scrambles backwards out of her cot and goes to investigate. Father Christmas is collecting together his parcels. Shirley pushes the door open a crack, spots the amiable gentleman and scuttles back to her room, tumbles back into her cot and prepares to deceive Santa Claus by going to "sleep" at once.

We follow him up the stairs, see him dump his load on the cot and fill the stocking. A delightful touch is the sock, pinned to the terrier's box, which duly becomes the receptacle for a bone. Father Christmas unpins a note from Shirley's sock and reads it. A close-up of it tells us that Shirley has asked him to stop to breakfast. Follows rapturous examination of the presents, and the little dog seizes his bone.

Next we come to the breakfast sequence, the family round the table. A hand, the cuff trimmed with ermine, knocks at the door. Mid shot of the family looking up in surprise. Then Father Christmas enters, rubs his hands gleefully, and sets to, to the wide-eyed wonderment of Shirley and baby. Later comes the Christmas dinner, playing with toys and eventually bath for Shirley and baby.



The illustrations on this page are enlargements from the 8mm. film by K. S. Law, winner of one of the two guinea awards.

The whole thing is admirably done, a considerable measure of its success being due to the acting of Shirley. For the fact is that one is conscious that she is acting. She does it extraordinarily well and the cameraman is to be congratulated on having so felicitously caught her unawares so many times. But her occasional glances at the camera reveal that she is being put through her paces. Consequently, in contrast to Mr. Parriss's film, this production is just a little theatrical. One feels that it is very good make-believe, not the actual thing. This is perhaps inevitable, for, being built round a little person, the success of the film depends very largely on that little person's ability to appear natural to order.

It would seem, too, that Mr. Martin prefers to work on a larger canvas and that he was somewhat hampered by the restriction as to length. We recently received from him for review a 400ft. reel which from the point of view of continuity (but not presentation) is in the main rather better than the film under consideration.

The 8 mm. film called for no acting ability and this largely explains its success. The characters did not have to register surprise and joy; they merely had to go through commonplace actions. That film was built round a set of incidents, not on any one's reactions to those incidents. Mr. Martin, therefore, had the harder task but he has nevertheless succeeded in making a first-rate film. The editing is excellent, but the continuity is halting. Lapse of time is indicated by a shot of a drawing of a clock and the leaf of a calendar: December 25th. Every new sequence is preceded

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(Continued from previous page)

PROBLEMS of

by this shot, the hands of the clock being, of course, in different positions. The result is a dull sameness and, by reason of the repetition, undue attention is focussed on the time lapse, which is just what the author wished to avoid. There is no point in our knowing the specific hour at which the events take place. One way of getting over the difficulty would have been to have matched shots

Enlargement from gold medal 8mm. film by R. W. S. Parriss.

when possible—a full plate and an empty plate, wine being poured into a glass and water being poured into baby's collapsible bath, and so on.

A number of other films based on Christmas festivities were received. They were all interesting but were, in the main, photographic records and as such were more interesting to the family circle than to outsiders. The makers had, as it were, adopted the role of historian, not commentator. One ingenious idea was the featuring of Christmas presents instead of people, but the idea rather petered out so that we had only a series of still pictures.

Matched Shots

The story films featuring the family (i.e., the film drama or comedy in which the family acted a part, instead of being merely themselves) were, on the whole, not so successful as the less ambitious efforts. One such film, however, got into the prize list. This was " The Family" by Mr. Smith, a 9.5 mm. production, although, paradoxically enough, the story was in the nature of an interpolation and was quite unnecessary to the main plot. It opens with a shot of factory buildings being burnt down, a model apparently having been used, but to excellent effect. The scene fades out to a flicker of flame and when the next scene fades in, it is seen that this flame comes from a match with which a man is lighting a cigarette. The matching is beautifully done.

At the breakfast table the man reads a copy of *Amateur Cine* and expresses his intention of entering for " Film the Family " competition. Wife reads newspaper, sees news of factory blaze. It is her husband's firm. Deep depression. "Has Daddy lost the sweep again ? " asks small girl, noting the gloom. The family decide to go out, taking the cine camera with them, but just as they reach the door, the telephone bell rings. Husband answers. It is his brother speaking. Brother says he has read of fire, offers job in his works, which is accepted after doubts as to relations agreeing in business have been quelled. Then, after this prelude, which has really nothing to do with the main plot, which is the taking of a film for the competition, the family go out picnicking, are joined by sister and brother-in-law and the gathering filmed.

Neat Wipes

Later we see the film being projected at home, the foreground being apparently a still picture of the family looking on. This, like the matching of shots referred to above, is admirably done. Indeed, technically, the film is most creditable. It includes one of the cleanest and neatest fan-shaped wipes we have ever seen in an amateur film and another neatly managed wipe, the picture being lifted out bodily, as it were, revealing another picture underneath.

The film is made up into a parcel, and husband and wife drink to its success, while a drawing of a medal on which is super-imposed " £15," expresses their hopes. Now had the man's brother not offered him a job the " fire " plot might conceivably have had some point, because, it might be argued, the prize might have helped a little towards recouping the empty exchequer, although we are afraid it would not have staved off the big bad wolf for long.

Faulty construction robbed this film of a major award just as it did a film by last year's 16mm. prize winner, Mr. R. Voller, who has now migrated to 8 mm. His film dealt with Guy Fawkes day, the preparations for it and the actual night. The credit titles were beautifully done,

Going Down ! Enlargement from 16mm. film by E. J. Martin, "Amateur Cine" gold medalist.

the STORY FILM

portraits of the family appearing in the centre of a revolving catherine wheel. The editing was slick, the interest was held well, but unfortunately he did not know when to stop. For just when the film should have drawn naturally to its close we are shown a scene in the drawing room, the projector is set up and we are treated to a collection of shots taken on holiday, this section being nearly a third as long as the rest of the film—a sad anti-climax.

Another story film received dealt with unemployment, the man's quest for work and the eventual landing of the job. But the treatment was hackneyed. It does not much matter that we have seen shots of feet shuffling along dejectedly, and similar shots, many times ; the treatment was wrong having regard to the stipulation as to length. It should have been symbolic rather than factual, for the limited footage does not give the producer much opportunity to enable us to get sufficiently well acquainted with the protagonists of the little drama to take an interest in their vicissitudes. The producer worked on too big a canvas.

The maker of the Dufaycolor film is to be congratulated on having used colour to admirable effect. In monochrome it would have been interesting but ordinary; here the colours are an integral part of the film. Mr. Myers is fortunate in his location, a beautiful old country house and grounds. The film is mellow and leisurely, the brief record of a summer afternoon. There is tea in the garden, horse-riding, bathing. One beautiful shot stands out — mother, at a window of the house, waving to husband and small son, framed in a profusion of flowers. The editing is competent but we do not agree with the author's use of mixes. They seemed unnecessary.

Detail from prize-winning 16mm. film.

The 8 mm. runner-up showed a slice in the life of the family from rising in the morning to father's departure for the office. It is a pleasant little production, much of its effectiveness being due to the fact that the author had concentrated on a series of small incidents instead of attempting to show a day in the family life. It was therefore easier to make the film move naturally. The people do homely little things in a homely way.

Will Your Film be One of the AMATEUR CINE WORLD

10 BEST FILMS OF 1936?

HOWEVER wide in scope the subject for a film competition may be, it nevertheless restricts the amateur's freedom of expression. He must conform to certain rules and either produce a film expressly for the competition or doctor an earlier production so that it may come within its scope. If the subject is not one that the entrant would choose for himself, if it is a subject with which he is not completely in sympathy, the resultant film cannot possibly be entirely successful.

Nevertheless, competitions are extremely useful in that they provide amateurs with the means of assessing the comparative value of their films. The question therefore arises : How can we best preserve that usefulness while at the same time removing the limitations that a set subject entails ? We cannot supply a complete answer but offer a compromise that, we hope, will appeal to all amateur movie-makers.

We have decided to award ten handsome plaques, to be won outright, to the makers of the ten best films submitted to us during 1936. The films may be of any size, any length, any subject. They will be judged entirely on their merits. Send us your film in the usual way for review any time between now and December 31st, 1936. It will be returned to you in the usual way, but there will be no indication, other than the published review, of what your chances are of gaining one of the awards. Obviously, we cannot select the ten best films from those submitted to us, until we have seen *all* of them for the current year. Our critics will, of course, have taken notes of each film sent to them and during January, 1937, will make a list of the outstanding films they have seen throughout the year. We shall then request the makers of the twenty-five best to re-submit them for examination. If a film is not awarded a Leader it will be obvious that, as it stands, it will not be one of those from which the final selection is made. But in this case we hope that our criticisms will enable the maker to improve the film so that it does come up to the requisite standard.

OUR CRITICS REVIEW

READERS' FILMS

Learn by other amateurs' experience ! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

CONWAY. *By G. L. WOLLASTON. 9.5mm. 130 feet.*

The titles in this film are well done, the lettering being particularly good. They were painted by hand with white and black poster colour on buff "grained" wallpaper. The main title and interiors are from picture postcards, as also are two castle views. All were done on a home-made titler. In the main these titles are crisp and to the point, but "Many and varied are the small craft at harbour in the estuary" runs one of them. This we can see for ourselves without having to be told it in words. But a sub-title of some kind was desirable to introduce the sequence. It would therefore have been preferable to have told us something about the harbour which could not readily be conveyed in pictures. One might have given the date of the year in which it was built, or an indication of the trade (if any) done, whether it was rising or falling, and so on. An informative title such as this would naturally prepare us for seeing a shot of the harbour.

Abrupt Transition

The transition from an exterior to an interior (a still picture) is very abrupt. The author writes: "I feel that there ought to be a lot of dissolves and wipes in this type of film, but these were not possible with the apparatus available." There ought not to be a lot of them; such aids to transition should be used very sparingly. True, the film seems at times disjointed, but that is not through a lack of dissolves, wipes and the like. It is because there is an insufficiency of continuity shots and not enough matching of shots. And this is probably due to a lack of planning. One should say to oneself not "That would make a nice shot. I must film it," but "That would make a nice shot. I wonder how I can fit it in." Cultivate a visual memory and try and see the film as a whole. That is the only effective way of getting over the continuity problem. In the case of the abrupt transition from exterior to interior mentioned above, the gap could have been bridged by a shot of someone going in at the door.

We get a shot of a motor coach coming over a bridge, approaching the camera, followed by a shot of a train coming out of a tunnel. It would be advisable to cut the first few frames of the second shot so that we see the train at once and do not have to wait for it to emerge from the tunnel. The previous shot has attuned us to action; the pause slows it up. Similarly, cut the beginning of the long shot that follows. It is surprising how films can be improved by trimming the beginnings and endings of shots.

The evening shots are very good and we are pleased to note how very effective an *Amateur Cine World* picture looks as an end title. The author displays a marked sense of pictorial composition but the cutting tends to be rather abrupt. A scenic calls for smooth cutting. Exposures and photography are good. A Leader has been awarded.

ROSENGARTEN. *By F. W. CALLABY. 16mm. 350 feet.*

Considered individually, the opening shots of this film are quite pleasing. Considered collectively, which is the only way to judge them, they fail of their purpose because they are too long, because there are too many of them and because they are, in the main, static. One is faced with a pretty dilemma when dealing with the static scenic shot. Its nature is such that it calls for slow, smooth cutting, yet because there is no movement, its length becomes relatively inordinate and the picture bores one. The obvious solution to the difficulty is to make sure that there is movement of some kind, be it only the shimmering of a leaf.

This shot gains its effect through the pleasantly balanced composition.

Cine implies movement but not necessarily violent movement; slight movement in an otherwise still shot can, by virtue of contrast, be immensely effective. As an instance, let us consider a shot of a street, a bank of forbidding thunder clouds presaging a storm. There is silence and a stillness which can almost be felt, a sense of waiting for something to

happen. Then a newspaper is blown scurrying, willy nilly, down the street. The movement of the paper in the otherwise still shot admirably points the atmosphere of the scene. However, it is to the author's credit that he has not attempted to compensate for the lack of movement in the scenes by movement of the camera. There are no pans.

In the ploughing scenes most of the shots are still. The angles are carefully chosen, the pictures are nicely composed, but they do not assist the logical unfolding of the film. They hold it up. With what pleasure we greet a shot of the branches of a tree waving in the wind!

Excellent Types

Most of the village sequence is good; there are some excellent types admirably observed, but we do not like the cutting in some places. For instance, there is a shot of a girl washing clothes, street scenes, then an inn keeper, more street scenes, the inn keeper again, street scenes, inn keeper, girl washing clothes. Now the author must have had a reason for splitting the shots up in this way, but we are puzzled to know what it is. If it is merely for the sake of variety, then the motive and the means are wrong.

One should certainly aim at giving a film vitality, at seeing that it progresses logically. But if it is to progress logically it must progress *easily* and *naturally*. The mechanics of movie-making should not be allowed to obtrude. The change from shot to shot should be unobtrusive so that the picture flows, unless, of course, it is desired to stir the audience and administer a mild shock to it. But in that case the subject matter must be dramatic and therefore susceptible to such treatment. In this case the material is not dramatic and ordinary smooth cutting is called for. An attempt to vitalise a film by a method such as the above defeats its own ends because the means employed to those ends are too nakedly apparent; they are too laboured and obvious. Remember that at bottom it is the subject matter that dictates the treatment.

A Theatrical Effect

The reaping sequence is interesting and by cutting on action the author has succeeded in conveying a sense of vitality and progression. But the use of the Wratten G filter throughout shows that he has not yet realised that naturalness and clarity are prime essentials in the unfolding of the theme. The filter produces an unnatural, theatrical effect, so that once again we become conscious of the mechanics of the film. The sky is leaden and the corn white. There is no justification for this because the subject matter does not call for it. By all means use filters (they are not used as much as they might be in amateur films) but only when there is a reason for doing so—to overcorrect clouds if the clouds are the main feature of the scene, to produce a certain 'atmospheric' effect if that effect is needed, and so on.

This sequence is much too long and the tendency to repeat shots makes for tediousness. Repetition is a valuable aid to emphasis but we cannot see that any emphasis is needed in this sequence. We are interested only in the author's impression of reaping by peasants in the Dolomite Alps, not in a detailed pictorial explanation of how reaping is carried out. A lesson in reaping would be out of place in a film of this kind, but the repetition of some of the shots does tend to obliterate the wider impression by concentrating on detail, which in this case is unnecessary.

Movement at its most graceful and the interplay of sunlight and shadow on the powdered snow combine to produce a picturesque shot.

Unnatural Colouring

The colouring of the film in some sequences again makes for unnaturalness. Why should the shot of the villagers going to church be pink? And why go on to yellow and brown and then back to the self-colour? Toning and staining have their uses, but, let us repeat, it is the subject matter that dictates the treatment.

We get a sequence showing the villagers, in their picturesque costumes, talking together. Then cut to mountain views, then back to the villagers. Had there been a close shot (which need not have been taken at the time) of one of the villagers looking up, then the cut to the views would have been fairly logical. But without a link such as this the shots are a jarring intrusion. Nevertheless, although the editing is not always satisfactory and mechanical devices are sometimes used without reference to the content, the film is an interesting

(*Continued on next page*)

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READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

one, the photography being excellent throughout. The pictorial titles are very good. A Leader has been awarded.

TWO VAGABONDS IN SPAIN. *By C. F. HANNAFORD and B. G. HARBEN. 9.5mm. 3 reels.*

The full titles of this film are : "Trans-European (Possibly) Perfect Pictures Inc. Present Two Vagabonds in Spain, Being the Movie Picture Jottings of C. F. Hannaford and B. G. Harben on their Motoring Trip in May, 1934," which is rather a mouthful. But at least it seems to indicate that we are about to see a light-hearted, personal record. This expectation is not fulfilled, although the personal note pervades the opening shots in the shape of garments being thrown into an empty attache case and a man (shown from the hips downwards) going up a ship gangway with the case in his hand.

The two shots of a man at a picnic, labelled "Somewhere in France," are really out of place. For one thing, two brief shots are scarcely sufficient to carry a title ; for another they are too isolated. It is as if the authors had said, "Well, here are two picnic shots we've got to get in somewhere. This place is as good as any for them." There is obviously a lack of planning. Now if the gentleman at the picnic had the reputation among his friends of being an epicure and if the first shot we get of him on French soil was one of him picnicking, that would have been amusing. But his proclivities would have to have been indicated in the title.

A Succession of Cathedrals

Next come a succession of French cathedrals, which shots, truth to tell, are rather boring. We can see pictures of cathedrals in any guide book. The function of the movie camera is to present moving things in such a way that we are moved emotionally. A cathedral cannot move, of course, but pans and tilts should not supply the only movement. Even though our interest in the edifice is purely architectural, or ecclesiastical, the introduction of people now and then will help the picture, if only as an indication of relative heights. In a long shot of a cathedral in this film we see people emerging from the porch and a beggar asking alms. How effective would have been a close shot of the beggar and how we wish there was more of this kind of thing in the film ! It is shots of this type that show a country as it is and not as the guide book tells us it is. They enable us to present a living, moving picture instead of a series of lifeless stills.

On the other hand, we get a shot of a fellow saluting the camera titled, "The cathedral hunter on location." This comes at the end of the cathedrals' sequence ; if it is spliced in at the beginning it may, to a certain extent, excuse the sameness of the succeeding shots ; at any rate it will help prepare us for them.

"Low clouds over the Pyrenees" is a tame title, more particularly since the succeeding shot shows one of the tourists walking along a hedge-lined road. He does nothing in particular and the scenery is quite

Father takes baby to its mother. An enlargement from the Gold Medal 8mm. film.

uninteresting. The authors doubtless wished to convey that they had now reached the Pyrenees, but this information could have been given better by a title such as, " Will the Pyrenees provide too stern a test for the car ? " in which case the car would have to be shown winding along the passes. The question would have the effect of making the audience view these shots with closer attention and interest. Avoid a bald statement of fact and never state a fact in a title if it is obvious from the succeeding shots. Clothe that fact in some way, but at the same time avoid verbosity. Titles are a continuity link, a means to an end, not an end in themselves. In this case it is obvious from the question as to whether the car will find the Pyrenees too stern a test that we are now arriving at those mountains.

Incidentally, in this sequence we get our first glimpse of the car. Since the film is described as a record of a motoring trip we should have seen it long before. It would have served usefully as a continuity link here and there.

There is a tendency to over-exposure in the 'Biscayan breakers at Biarritz' sequence. The angles selected do not bring out the dynamic force of those breakers. Closer views and quicker cutting of the waves lashing and buffeting would have helped enormously. Now a gigantic wave is shown from the side, cut to front view of wave crashing on rock, alter position, another buffeting, cut in shot of swirling water as wave recedes, another head-on crash of waves, and so on, the cutting being sharp throughout.

The film takes us to San Sebastian (in which sequence are some good, well-composed shots), northern fishing villages, Santandar, walled cities, Toledo. The interior of the disused church at Toledo was taken at half speed, but it is a pity there were people in the scene, for their movements are consequently exaggerated and the effect

(*Continued on next page*)

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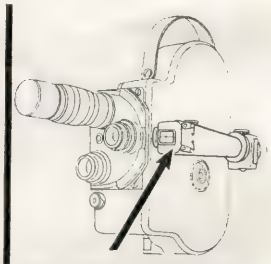

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thus produced quite alien to the mood of the picture. Excerpts from library films have been neatly inserted in the Segovia sequence.

When we get to Madrid there is a sub-title, " A bull-fight—most disgusting of sports," and then the authors proceed to show us the fight in detail, including the kill. Surely this is being a little hypocritical ? This sub-title might, with advantage, be amended ; it is, in any case, redundant. So, too, is " The Villages are primitive," which we can very well see for ourselves. And why the black flashes in between some of the shots in the bull-fighting sequence ?

The journey to Blois sequence is imaginatively done. A sub-title runs " Then 400 miles to Blois between

An enlargement from the 8mm. prize-winning film by R. W. S. Parriss.

mid-day and 5 a.m.," then come shots of car headlamps speeding through a black expanse of frame. This is quite effective, the time lapse being suggested with economy of footage. At the end, instead of the clothes being taken out of the attache case they fly out of their own volition (reverse motion), but we do not appreciate the reason for this. The posed groups are held on too long, particularly that of the mother and two children. In many cases the shots are nicely composed, but the film just misses Leader standard.

TEMPO. *By D. and H. BROWN.* 9.5*mm.* 300 *feet.*

A film of this kind, a picturisation of three moods of nature, depends largely for its success on the cutting, but the right material must be available. And in this film it is not. The picture is divided into three sections, Largo, Moderato and Agitato. Largo, interpreted in terms of nature, implies regal dignity and stilly peace. But here we get a random collection of shots in which there is no rhythm. There is no discernible attempt to search out those subjects which best fit the mood of the sequence. Nor is there any real difference either in content or tempo between this sequence and the next, Moderato. Shots of waterfalls surely have no place in this second section.

The same falls open the Agitato section. These shots certainly are ' agitato ' but very little else in the sequence

Hints on PERSONAL

(*Continued from previous page*)

is. In some there is only lazy movement ; in some practically no movement at all. It may be that the authors intended slowing the film down at the end to complete, as it were, a cycle of Nature's moods, but if this is the case the third section should not have been labelled ' Agitato,' for one expects the film to end on a turbulent note.

The authors have made the mistake of seeing in the film only an exercise in cutting. A shot of a river in the moderato section is not pepped up into agitato merely by clipping it short. The subjects themselves must move faster and the cutting should be quicker to *emphasise* the turbulence ; it cannot *create* it from precisely the same material. The experiment is an interesting one, but you cannot make bricks without straw.

APRIL SHOWERS. *By GODIVA FILM GROUP, COVENTRY.* 16*mm.* 350 *feet.*

The Lady Godiva motif is well drawn ; from it we mix to a monogram, " G.F.C. presents." Follows a shot of a river scene. The camera tilts down so that we get a close shot of the water, speckled by rain and then the main title is double exposed on it. This opening is well carried out.

The story of " April Showers " is briefly this. A youth and a girl shelter under a tree from a shower. The meeting is quite by chance and the proprieties are strictly preserved. The girl's fiance sees them, turns away. The other two marry. The erstwhile fiance hangs himself. Here there is no very noticeable concession to credibility so that at the outset the players labour under a disadvantage. But apart from the lack of probability the plot gives them no chance to be other than puppets. We cannot muster up any interest in them ; they are colourless and characterless.

Irrelevant Detail

The film fails because it is too static and slow and because there is too much insistence on irrelevant detail. We can appreciate that the director intended these detail shots to be symbolic, but he has chosen the wrong symbols. Thus, the girl looks about her happily. Cut in a shot of a swan on the lake. The point of the symbolic shot is to accentuate, or, as it were, ' clinch ' the mood of the character or scene. But in what way does a swan convey happiness ? The symbolic shot is not easy to handle successfully. There is the danger of it becoming trite as in the instance quoted by Sound Track in last month's " Running Commentary." The typical Hollywood symbolic shot to point a scene showing a pair of happy young lovers is to follow it with a shot of a couple of doves billing and cooing. That is banality. What sort of shot would *you* choose ?

An admirable example of intelligent use of the symbolic shot (although in this case it is used not to enhance and round-off the mood of a scene but to express realities by means of dramatic parallels or approximations) is

contained in the mating of the bull and cow sequence in Eisenstein's "The General Line." The bull runs forward, head lowered, cut to shot of cow mooing, cut to bull, its speed increasing, cut to cow, cut to shot showing bull approaching cow. Then a sudden burst of waves and clouds, turbulent elemental nature, at the end of which sequence comes a shot of rows of little calves in a byre.

Concerning Symbolism

Some of the detail shots in "April Showers" do not seem to have any connection with symbolism at all. Why, for instance, the shot of feet trampling over grass —first the man's and then the girl's ? His conceivably might have some significance as picturising the trampling over of the freshness of his love, but for the shot of her feet there seems to us to be no reason. And in his case the parallel would have been more convincing had we been shown first a shot of the Spring flowers in all their delicate, pristine freshness, then the shot of the feet treading them down, leaving them broken and wilted.

The shot of the church bells seems to be a library one (we fancy from "Pitz Palu") but the interior shot of the bell ringer pulling at the rope is obviously faked. He slides his hand up and down it very neatly, but the rope does not move. It should have been quite easy to arrange for the necessary movement of the rope. The wedding sequence is succeeded by a brief black-out, which is followed by a shot of the clergyman and a woman we had seen almost immediately before, pointing to the couple sauntering arm in arm. The introduction of the clergyman and the woman leads us to think that there is practically no time lapse, but apparently some considerable length of time has supposed to have gone by. Possibly the producer thought that the presence of the cleric gave an aroma of beatific bliss to the scene. But what about that alternative to the Hollywood doves ?

Dramatic Ending

A weak point in the story is that when the church bells unexpectedly ring the young couple at once hasten to the church. If people scrambled to church so hastily whenever they heard the bells ring out of their time there would not be enough churches in the kingdom to contain them. There is too much of their hurrying along. Long shot, mid shot, feet going up the steps . . . Here again we have concentration on unnecessary detail which retards the flow of the film and upsets the balance.

The disappointed lover hangs himself with the bell rope. We are shown his feet dangling down, but that should have been enough. It is gilding a rather ugly lily to show his head as well. After comes a shot of a tree, ripples on a lake, rain on leaves, the end. The film, which is their first, shows that the Group has interesting ideas and an understanding of cine technique but they have not yet learned to apply that technique to the best advantage.

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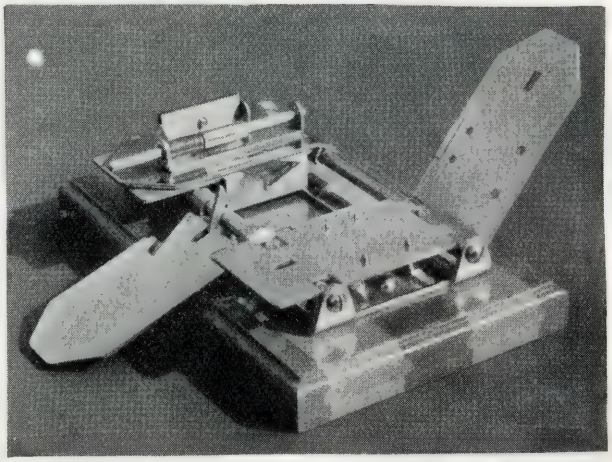

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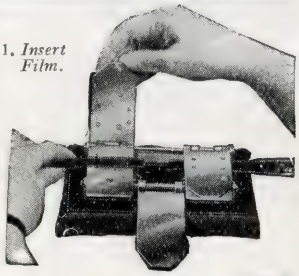

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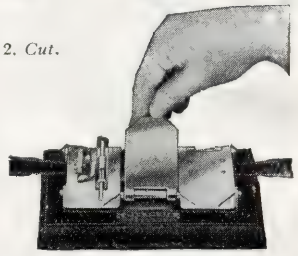
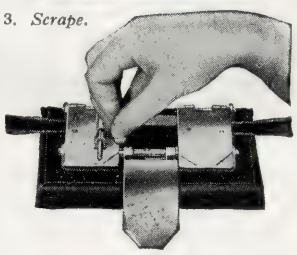


2. *Cut.*



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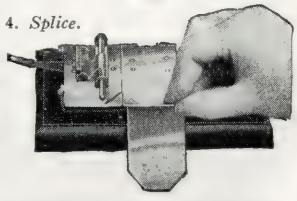

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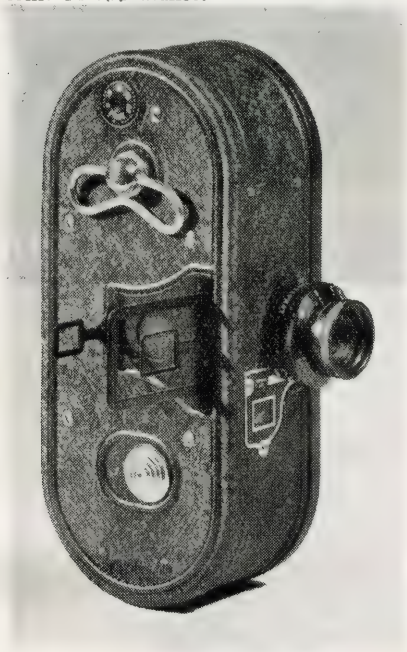

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Projection Lens: Agfa "Lucellar."

Focussing: By moving lever. Lens slides in jacket in machine.

Illumination: 375 watts 75 volts lamp. The illumination is of amazing efficiency and the makers *guarantee* a picture of 13 feet width on a good *white* screen and say it is possible to get a 20 feet wide picture on crystal screen. This efficiency has not been obtained by sacrificing other efficiencies. For example, the lens, while of very large aperture, does not display very short back depth and does not necessitate constant re-focussing to accommodate films of different curvature.

Drive: The massive electric motor which drives the projector is mounted in the centre of the instrument and with its rotor in line with the axis of projection. Rigidly connected at one end is the cooling fan and at the other is the shutter mechanism which in its turn drives the film transit mechanism.

Voltage Range: The voltage range is for supplies from 100 to 250, either A.C. or D.C. The former is allowed for by a transformer with a range of tappings which is built into the base of the instrument, while there is in addition and included in the purchase price, a resistance for D.C. circuits. This makes the projector completely universal.

Load Taken: The machine takes a load of 2½ amperes on A.C. and about 6 amps. on D.C.

Safety Device: The lamp control switch is so designed that full resistance is in the lamp circuit when it is first switched on. A rheostat must be operated to withdraw this resistance and this rheostat automatically flies back to the maximum position as soon as the lamp current is switched off.

Pilot Light: A red pilot light glows immediately the main current supply is connected to the projector.

Film Transit Mechanism: The spools arms, which fold inside the case when not in use, are belt driven and the feed arm has an ingenious belt slip device to facilitate revolution of the spools during loading. There is nothing special about feed and take-up sprockets, but the whole of the gate and lens mechanism comes right away for cleaning purposes. The claw is a double one working down the left side of the film channel. It is operated by a type of 'grasshopper' movement which gives a very clean entry of the claws, a rocking movement during passage of the film and a very quick and clean exit.

The film transit mechanism works both forward and in reverse with equal facility. Stills can also be shown.

Shutter: The shutter is two bladed, with an adjustable blade which can be slipped round over the main blade, thus making it into a single-bladed shutter. This shutter is geared, however, to run at much higher speed than the picture frequency and consequently no flicker is observed, even at slow projection speeds and with high light intensity.

Safety Shutter: Still Pictures: Even with the high power light there is no danger of blistering the film, owing to the very efficient safety shutter and the powerful cooling fan. No re-focussing is necessary when showing still pictures.

Framing: Ordinary type of framing worked from front of gate by screwing knob. There is no alteration in the frame line when the film is projected in reverse.

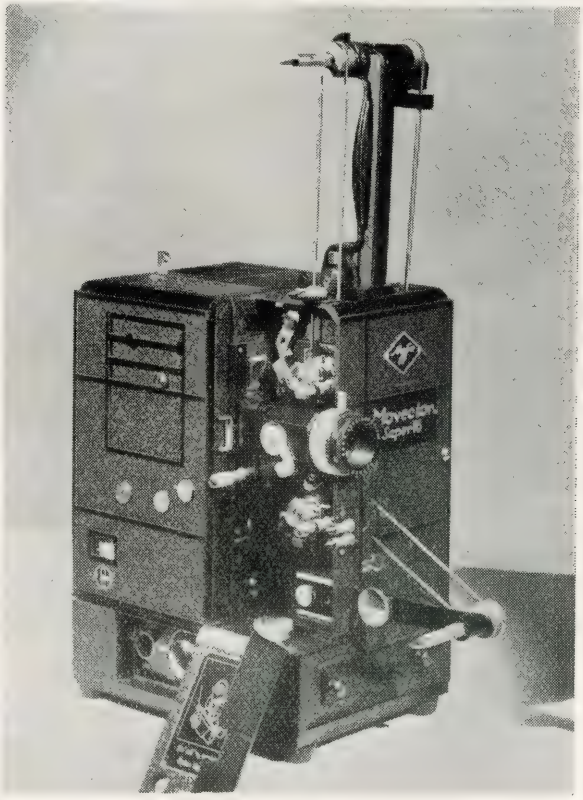
Tilt: The whole projector body can be tilted from the front by twisting a knob.

Price: £75, which includes strong wooden case, projector with extra resistance, spare lamp, oil and one 400 ft. spool.

General Remarks: This is an outstanding piece of apparatus, designed and built for serious work and full of ingenious touches. It is most unusual in shape and should strike a new fashion in projector design. It is exceptionally quiet for so powerful a machine and the light and sound trapping is super-efficient.

When the machine is shut ready for running all we see is a square box with the spool arms and the essential controls the only things exposed. When packed for transit all we see is the square box. In spite of this the machine is fool-proof, for the box cannot be closed and the machine operated until everything is correctly adjusted.

Furthermore, everything is particularly accessible, both



Agfa Movector 'Super' Projector

sides swinging open to reveal the interior. The lamp, for example, swings out on the left-hand door and can be adjusted, together with its condenser and reflector system, without hindrance.

Provision for the future is made by the incorporation of a built-in bracket which will take a sound scanning and amplification unit which will later be available and threading diagrams for both silent and sound working are engraved inside the projector door on the operating side.

The Movector 'Super' displays all the German thoroughness in design and workmanship.

PROJECTOR

Name: Victor, Model 21.

Makers or Agents: J. H. Dallmeyer, 31, Mortimer Street, W.1. We are indebted to the Westminster Photographic Exchange, 24, Charing Cross Road, London, for the opportunity to view and test this machine.

Film Size: 16mm.

Construction and Finish: Actual projector has die-cast body, with chromium working parts, the whole housed within a handsome wooden chest. The feed and take-up arms, to carry spools up to 1,500 feet, are of special light but strong construction of steel wire. The wooden chest is also the carrying case and for the purposes of transit the arms are packed inside and a wooden lid bearing a carrying handle is screwed down on the top of the chest.

Overall Size: Closed, 16½″ long x 9½″ wide x 13″ high. When in use, height to top of spool arms is 27″.

Weight: 31lbs. (with case.)

Picture Size: At distance of 12 feet picture is 2′ 6″ wide.

Projection Lens: Dallmeyer special projection lens of wide aperture.

Focussing: Rack and pinion focussing.

Illumination: 1,000 watt projection type coil-coil lamp. Light trapping of lamphouse almost perfect.

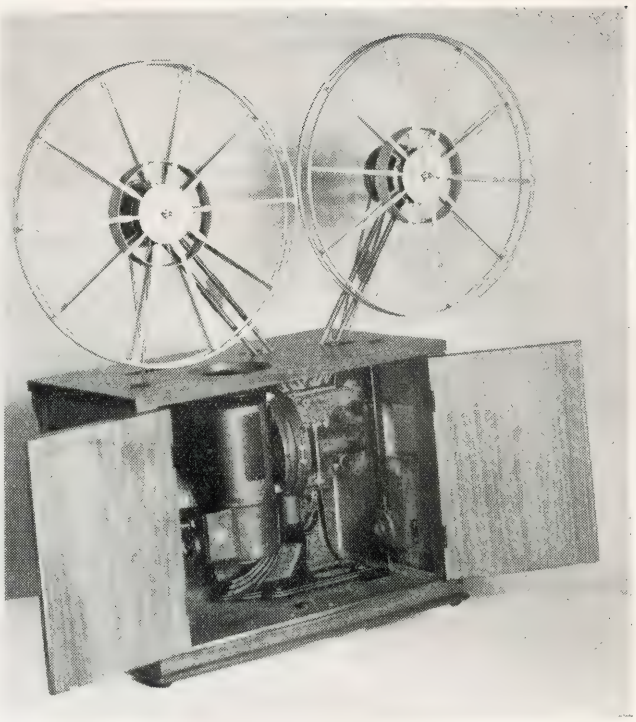
Drive: Powerful electric motor operated through usual Victor controls. This motor also has a special clutch-cum-switch which operates the rewinding mechanism at a very high speed, will rewind the whole of a 1,500 ft. reel without stopping and yet withal does not snatch at the film when starting up.

Voltage Range: Machine is designed for 100 volts. A resistance at £5 (for D.C.) or a transformer at £7 10 0 (for A.C.) increase the range up to 250 volts.

Pilot Light Load: A pilot light glows all the time the current is on. The machine takes 2½ amperes on A.C. and 8 amperes on D.C.

Film Transit Mechanism: This is the typical Victor mechanism. The feed and take-up arms, which are both above the machine are belt driven and have each two pulleys, one large and one small in diameter, to allow for the varying loads which may

(*Continued on next page*)



Victor Model 21 Projector

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(*Continued from previous page*)
be carried. Threading is as in the ordinary Victor projector and there is the usual safety device which stops the machine should a film loop break or be caught up. The intermittent has a double claw, one tooth being on each side of the film channel.

The transit mechanism and motor work both forward and in reverse.

Shutter: Three-bladed.

Safety Shutter Stills: A balanced safety shutter of the usual type permits of stills being shown with safety.

Framing: When framing in this instrument the picture itself moves within the limits of the screen. Framing does not move the whole picture off the screen.

Tilt: A rack and pinion in the front of the base of the wooden chest rapidly tilts the instrument.

Rewind: See 'Drive,' above.

Price: The price of this machine is £63, without the extra resistance.

General Remarks: Here is another high-power, heavy duty machine, worthy of the attention of the serious sub-standard film user. It has the advantages of the Victor mechanism and the Dallmeyer projection lens, with both of which we are most of us familiar.

TEST REPORTS *of*

PROJECTOR

Name: 'Egofix' Super Projector.

Makers or Agents: Edwin Gorse, 86, Accrington Road, Blackburn.

Size of Film: 16mm.

Construction and Finish: Body of metal die castings, finished in bronze crackle enamel. Other parts plated, steel gate, silent gears.

Overall Size: 14½″ x 9″ x 7″

Weight: 14lbs. 5ozs.

Picture Size: At distance of 12 feet throws picture 2′ 6″ wide.

Projection Lens: Wollensak, 2″ focus.

Focussing: By rotating lens, helical groove on barrel of which engages with small stop in lens mount on projector body.

Illumination: Lamp at side of film gate. 500 watt Mazda, with usual condenser and reflector system, via a prism. Efficiency high.

Drive: By fractional horse power electric motor, which also directly drives high-power fan for cooling lamp. Motor carries its own forward and reverse control. Switch for motor and speed rheostat are carried behind lamp house.

Voltage Range: Machine is designed to run off 110 volts. A resistance at £4 or a transformer at £5 extends the range to all voltages normally encountered here. The transformer is, of course, only usable with alternating current.

Film Transit Mechanism: Works both forward and reverse. Feed and take-up arms are belt driven. There is an 8 frame combined feed and take up sprocket, with the usual idlers and chutes to lead the film through. The gate only opens slightly, the front portion coming forward to permit film to be threaded through. This front portion is pivoted at its centre on a spring arm which keeps it in position on the film. The claw is behind the gate. Double-claw movement (the two claws being above one another on left side of gate) works in both directions equally well.

Shutter: Three bladed shutter working at right angles to film gate in circular housing.

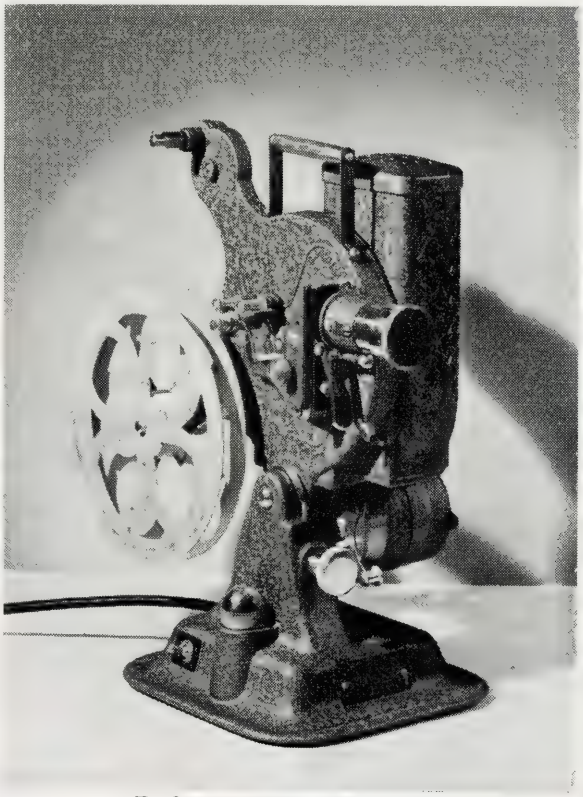
Safety Shutter: Centrifugally operated safety shutter enables still pictures to be shown.

Framing: Orthodox framing device controlled from below gate.

Tilt: A quick thread screw on base rapidly tilts whole of upper part of projector.

Pilot Light: Pilot light in base of projector glows as soon as main current is switched on.

Controls: These are rather spread over the machine, a point with which we are not in favour. As indicated above, motor switch and rheostat are behind the motor, forward and reverse control are on the motor. Still picture control is in front of base at right of motor, while main switch is at rear and right of base.



Egofix 16mm. Super Projector.

Price: The price of the 'Super' Projector is £25. There is a 'Standard' 16mm. model at £12 12 0, but we have had no opportunity yet of examining this.

General Remarks: Although there are some small points of design which we have criticised, these could only be rectified by increasing the price of this instrument. As it is, it offers to the public the opportunity of obtaining a quiet running efficient machine at a comparatively low figure. We were particularly impressed with the fact that the high light efficiency was accompanied by extremely efficient light trapping of the lamp house. Practically no extraneous light is allowed to escape. The arrangement of the twin claws down one side of the gate of the projector means that not only is there the advantage of the double pull, but that the instrument can easily be used for sound-film if so desired, although, of course, it would be necessary to add the necessary sound equipment to the existing apparatus.

PROJECTOR

Name: 'Egofix' Super Projector.

Makers or Agents: Edwin Gorse, 86, Accrington Road, Blackburn.

Film Size: 8mm.

Construction and Finish: A combination of metal castings and pressings, finished dark bronze crackle enamel. Working parts bright plated. The whole instrument is somewhat light in construction, similar to most 8mm. projection apparatus.

Overall Size: 13″ x 9¾″ x 6½″

Picture Size: At distance of 6 feet throws picture 1′ 3″ wide.

Projection Lens: Wollensak, 1″ focus.

Focussing: By rotating lens in lens mount on projector.

Illumination: 200 watt, 115 volt Mazda. Efficient direct illumination through normal condenser and reflector system.

The lamp is not fan cooled, but the lamp house is of very generous dimensions and does not become dangerously hot. Light trapping leaves something to be desired.

Drive: Electric motor, of small size, but adequate power. Power transmitted to mechanism by rubber belt.

Voltage Range: Designed for 110 volts. Extra resistance available at 35/- and transformer at 45/-, increase range up to 250 volts. Transformer only usable on alternating current.

Film Transit Mechanism: Feed and take up arms spring belt driven. Feed and take up sprocket is 2¼″ in diameter, thus giving large contact with film and complete control of it. Between the sprocket and the gate the film has to move slightly sideways and its path is therefore a little twisted. This does not, however, appear to affect smooth running. The intermittent movement has a single claw and works efficiently at all speeds. The gate opens like a door to permit easy threading of the film.

Shutter: Three bladed.

Safety Shutter: A balanced safety shutter, operated by an ingenious spring beater device, enables still pictures to be shown.

Framing: Framing is controlled by a lever on the front of the gate.

Tilt: The projector stands on three feet, one at each rear corner of the base and one in the front centre of the base. This foot is directly connected to a tilting screw operated by a knurled head.

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Rewind : Film can be rewound by taking off and adjusting the driving belts.

Controls: The main controls are at the rear of the projector. They are the main switch and the motor speed control rheostat. The still picture control is at the right of the base and is rather curious in design. Pulling out a metal strip jams the main rubber driving belt from the motor, allowing the projector mechanism to stop while the motor continues to run. It appears to work quite well, but is somewhat noisy and we think a supply of spare rubber bands would be a wise precaution.

Price: The price of the projector only is £12 12 0. The prices of the additional transformer and resistance are as stated above.

General Remarks: A good projector of the inexpensive type, simple, but sturdy, and of pleasant appearance.

CAMERA

Name : 'Egofix' Super Camera.

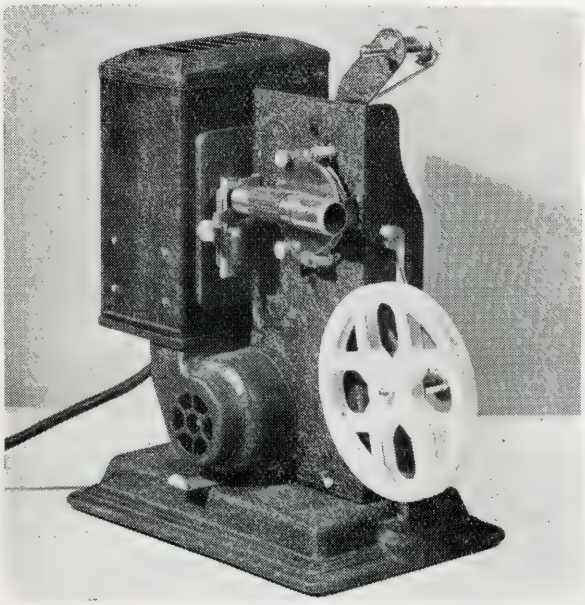
Makers or Agents : Edwin Gorse, 86, Accrington Road, Blackburn.

Film Size : 8mm.

Weight : 1½ lbs.

Overall Size: 6¼" x 3⅝" x 2".

Construction and Finish : Metal pressings. Finished bronze crackle enamel.



Egofix 8mm. Projector.

Excellent light trapping on camera door and body. Working parts plated chromium.

Type of Loading : 'Double 8' 16mm. film, on usual spools, carrying 25 ft. of film.

Speeds: 12, 16 and 48 pictures per second.

Shutter: Usual revolving disc type.

Film Exposed on one Winding: Complete 25ft. of 8mm. Camera must be rewound on turning over film and re-threading.

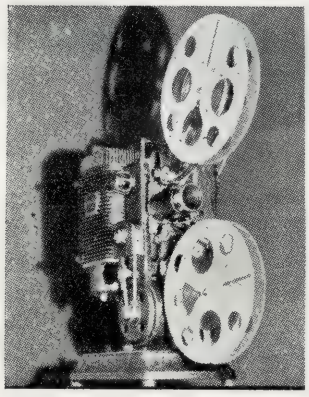
Motor Winding: A wire T-shaped key is built into side of camera. It does not rotate during taking.

Motor and Mechanism: Powerful spring motor. Owing to the comparatively small inertia of 8mm. film and mechanism it operates with very little lag at all speeds.

Starter Button : This is situated at the right of camera body and slides backwards to operate motor.

Transit Mechanism : Transit mechanism follows normal practice. There is a film chute channelled so that only the outer edges of the film travel on it. This controls the film without any possible chance of scratching the picture portion. The intermittent has a single claw and a pilot pin for centring the picture and avoiding 'chatter.' The gate is massive and none of the internal

(Continued on next page)



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mechanism is small and 'fiddling' to handle.

Film Meter: The film meter is geared to the mechanism.

Lens Mount: A special quick-interlocking lens mount enables lenses to be changed quickly.

Lens: Special Dallmeyer 13mm. f/1.9—f/16 anastigmat fitted as standard. It focusses from infinity down to 1 ft.

Price: £16 16 0. There is also a f/3.5 model at £10 10 0.

General Remarks: Inclement weather did not permit of direct photographic tests with this instrument, but we already know the capabilities of the Dallmeyer lens and provided the lens setting and mechanism are correct (which we have no reason to doubt) first-class results should be obtainable with this pleasant looking, well designed little camera.

SCREEN

Name: 'Egofix' Portable Projection Super Screen.

Maker or Agents: Edwin Gorse, 86, Accrington Road, Blackburn.

Type: Crystal Bead.

Models: There are three models; (1) an auto-erecting type of familiar pattern, carried in a black leatherette covered wooden case with metal bound corners and strong carrying handle; (2) a cylindrical metal case containing automatic spring roller on to which the screen is wound when not in use; (3) wooden rollers with simple but ingenious

(*Continued from previous page*)

stand-up fitting enabling the screen to be used on a table.

Prices: Type 1, De Luxe, in 4 sizes from 40″ x 30″ at £5 17 6, to 60″ x 45″ at £10 10 0. Type 2 (Metal case) in six sizes from 40″ x 30″ at £3 5 0 up to 96″ x 72″ at £21 10 0. Type 3 (Stand-up rollers) in 4 sizes from 24″ x 18″ at £1 7 6, up to 50″ x 40″ at £3 5 0.

Extra large size screens are listed in 7 sizes and types from 8′ x 6′ at £17 up to 12′ x 9′ at £57 10 0, the latter having an automatic rewinding device.

General Remarks: The crystal beads on these screens are particularly fine and give an image somewhat freer than usual from the granularity which is often associated with bead screens, particularly when viewed from a short distance. The reflection efficiencies compare well with the normal efficiencies of good quality bead screens.

NEW 8mm. LENSES

Users of the Filmo 'Straight Eight' cine camera will be interested to know that the Bell & Howell Company have introduced in the U.S.A. a new 1 inch f/2.7 Cooke lens in either universal or focussing mount, and a 1 inch f/1.5 Cooke lens in focussing mount. This will give 8mm. users a magnification similar to that obtained by using a 2 inch lens on a 16mm. camera or a 4 inch lens on a 35mm. camera, with the added advantage of large aperture. They also announce a new 1½ inch f/3.5 'semi-telephoto' lens, equivalent in magnifying power to a 3 inch lens on a 16mm. camera.

For longer focal lengths ordinary 16mm. lenses of a focal length of 2 inches and over can be mounted suitably for use on the 8mm. cameras. We have no information as to how soon the above facilities will be available in this country.

CINE SHOT BOOKLET

We have received from Penrose Cine Productions a very useful booklet, "Penrose Cine Shot Record." It measures 7½ in. by 3¼ in. and its twenty-four pages are ruled as follows: Shot No., Subject, Footage, Speed, Stop, Filter, Light, Film, Remarks. Space is provided for listing 120 shots. The booklet is being issued free to cine clubs. To individuals, a nominal charge of 4d. is made to cover expenses. The use of this booklet will materially assist towards adequate preparation before filming.

NEW FILM COMPANY

We learn of the formation of a new company known as Associated Realist Film Producers, Ltd., which has been founded as a consultant film organisation. While it is not itself a production or distribution company, its function will be to co-operate with existing film companies in production and distribution, and to advise those persons and bodies who desire to have films made.

Such well known names as Anstey, Elton, Rotha, Donald Taylor, Andrew Buchanan, Marion and John Grierson, Basil Wright, and others are associated with this venture, which has its offices at 33, Soho Square, W.1.

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16mm. Agfa Movex, 1″ f/1.5 focussing anastigmat interchangeable mount. For 100 or 50 ft. films, 2 speeds, quiet motor, beautiful condition, in case. List £39 .. .. .. £24 17 6

16mm. Ensign Super Kinecam, 1″ f/2.6 anastigmat, in turret head for 3 lenses, 100 or 50 ft. multi-speeds to motor, also hand crank. Complete in leather case. Absolutely new. List £45 £29 17 6

16mm. Victor, model 111, fitted 1″ f/1.5 lens, in interchangeable mount. 100 or 50 ft. Multi-speeds, powerful motor, hand crank. Good order £16 17 6

16mm. Cine Kodak B.B., fitted f/3.5 anastigmat, capacity 50 ft. Quiet powerful motor, 2 speeds, 2 viewfinders. Complete in case. As new £9 17 6

16mm. Cine Kodak, model A, f/3.5 focussing anastigmat, coupled for parallax unit optical finder. 100 or 50 ft. capacity. Hand crank camera, ideal for an Amateur Film Club for studio use. Guaranteed. £5 17 6

16mm. Victor Model III, 1″ f/1.9 lens, interchangeable mount, multi-speeds, hand crank. Special price £10 17 6

16mm. Bell & Howell Filmo, Model 70, 1″ f/3.5 Cooke anastigmat interchangeable mount, 2 speeds, long running motor, perfect order. Very good condition. Case £16 10 0

16mm. Victor, model III, as above, fitted 1″ f/1.9 lens, perfect order, good condition £12 15 0

16mm. Siemens Model "B," f/2.8 anastigmat, focussing mount, multi-speeds, coupled to iris diaphragm for automatic adjustment. Complete in case. List £32 10 0 .. .. £19 17 6

9.5mm. Baby Pathe Camera with Cameo-motor attachment, f/3.5. Special price .. £1 17 6

9.5mm. Pathescope de Luxe Motocamera, 1″ f/1.5 Hugomeyer anastigmat, interchangeable focussing mount. Multi speeds 10—20. 2 viewfinders, excellent maintenance. End of film indicator. Good condition. Complete in case. £15 15 0

9.5mm. Miller Camera, fitted 20mm. f/1.5 J. Dallmeyer "speed" anastigmat, interchangeable focussing mount. Multi speeds to powerful motor, new condition. Listed £12 12 0 .. £9 17 6

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CINE EXPOSURE CHART FOR MARCH

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos, parks, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black on white titles.			Promenades; light monuments and fountains, quayside; open country scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3	4	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Weak sunlight or bright diffused	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Diffused or slightly cloudy ..	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9
Dull	1.5	1.9	2.3	1.9	2.3	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6	4.5	5.6	7
Gloomy, or very dull	—	1.5	1.9	1.5	1.9	2.3	2	2.8	3.5	2.3	2.8	3.5	2.8	3.5	4.5	3.5	4.5	5.6

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Rev. and Neg.
Kodak Pan. Reversal (16mm. and 8mm.)
Pathe R. O. F. and Negative
Selo Ortho. Negative
Vauxhall
Selo 9.5mm.

Group B
Agfa Ortho Reversal
Agfa Pan Reversal
Agfa Pan Negative

Group C
Agfa Isopan Reversal
Kodak Supersensitive Pan Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan. Reversal
Pathe P.S P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/3.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m. and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

SHARP DEFINITION
from edge to edge of the screen

PAILLARD-Bolex

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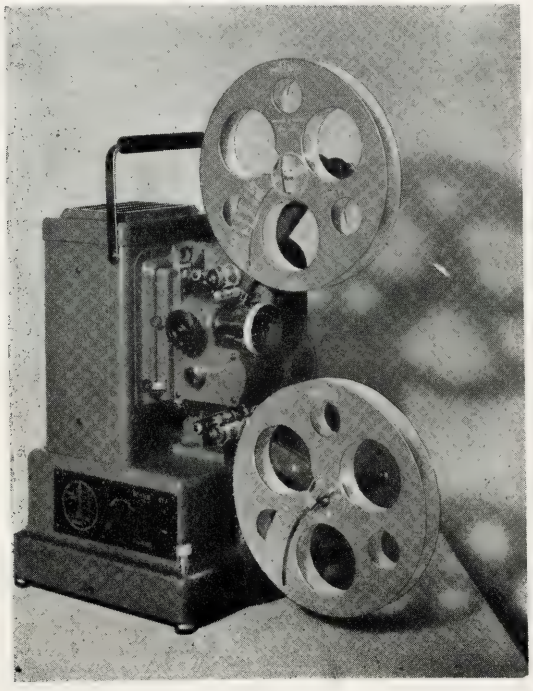

Once more "Bolex" leadership is demonstrated in the 1936 Trifilm G.3 model by the important refinement of **pin-prick definition from edge to edge of the screen.**

One of the problems that manufacturers of "High power" projectors have had to face is that, owing to the use of high wattage lamps and large-aperture lenses, the quality of definition is not always what it should be. Now Bolex engineers, by improved gate design, have solved this problem. The G.3 not only gives perfect all-over definition but has the important advantage of showing three film sizes—8 mm., 9.5 mm., and 16 mm.

The standard 500-w. lamp is interchangeable with a 250-w. lamp (costing only 21/-), the latter giving a screen intensity of 110 lumens with a three-bladed shutter. The 500-w. lamp gives really big pictures and also gets the best results from under-exposed films.

Finally, you *don't speculate* when you buy a "Bolex" because it has *proved its worth and absolute reliability*—ask the man who owns one.

G.3 Projector, with accessories, fitted 2-in. lens and 500-watt lamp **£60**
Hugo Meyer special eccentric f/20 mm. lens for projection of 8mm. film **£4**

Model G.916 for projecting 9.5 and 16 mm. films. Price with Dallmeyer 2-in. lens and 500-watt lamp **£47**

WRITE FOR PARTICULARS TO:

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Scottish Film Festival

THE Third Scottish Amateur Film Festival took place in Glasgow on January 17th and 18th, Mr. John Grierson adjudicating. The Saville Cup, which is awarded annually for the most outstanding film shown at the Festival, was gained by "Cement," entered by the Finchley Amateur Cine Society.

The prize of £10, presented by "Amateur Cine World," was divided between "Happy Day," by T. Lawrenson, Dundee, and "Colour Cocktail," by Wm. N. McLaren, Stirling.

A full list of winners is given below, together with very brief extracts of salient points of Mr. Grierson's criticism.

Class A. Story Films by Clubs. Prize Money, £10 (presented by the Scottish *Daily Express*). Divided between "Glencoe Legend" (Meteor Film Producing Society) —"good story, continuity, photography, direction and fair acting. Bad point that it depends on sound to make its dramatic point"—and "Preparatory Class" (Uddingston Grammar School Film Society, Glasgow) —"striking example of how local and thus cheap and readily available material could be exploited."

Class B. Interest Films by Clubs. Prize Money £10 (presented anonymously). Divided between "Cement" (Finchley Amateur Cine Society—also won the Saville Cup)—"well photographed and well cut; film had been well prepared before shooting began"—and "Rosengarten" (Godiva Film Group, Coventry)—"photography superb, but no central theme"—in the proportion of six to four.

Class C. Films by individuals in Scotland. Prize Money £10 (presented by *Amateur Cine World*). Divided equally between "Happy Day" (T. Lawrenson, Dundee)—"has advantage of use of cheap local material; only complaint that boy so well-behaved; sure-fire acting appeal"—and "Colour Cocktail" (Wm. N. McLaren, Stirling)—"Sensation of the Festival; Mr. McLaren shows that he knows more about trick work than 99 out of 100 professionals; an example of what amateurs can do at little cost."

Class D. Sound Films. Prize Money £10 (presented by *Sight and Sound*). Awarded to "Miracles Still Happen" (Manchester Film Society) (only entry)—"Award made grudgingly. Film made with professional competence but spoiled by facetious commentary and background of jazz music. Weary business of story in catalogue form."

Additional awards of £5 were made to "Pes Cavus" (Broome House Studios, Manchester) and "Sheep Dipping" (Wm. Kirkness, Edinburgh) by *World Film News and Cinema Quarterly* for lucidity in documentary.

"Happy Day" and "Cement" were two of the winning films in the I.A.C. contest.

An audience of 800 attended the public screening of the finals in the Lyric Theatre, where the two hours programme was run without a hitch. A Bell and Howell 1,000 watt projector was used, with a 12ft. by 9ft. beaded screen. The adjudicator afterwards spoke for over half an hour, criticising each film shown and referring to meritorious features in others which had not survived the preliminary rounds. The whole affair was organised this year by the Amateur Cinematography Panel of the Scottish Film Council and proved entirely successful.

John Grierson says . . .

The amateur cine movement has risen from the exchange of domestic felicities to a definite role in the growth of civic consciousness—an important sign of the times.

* * *

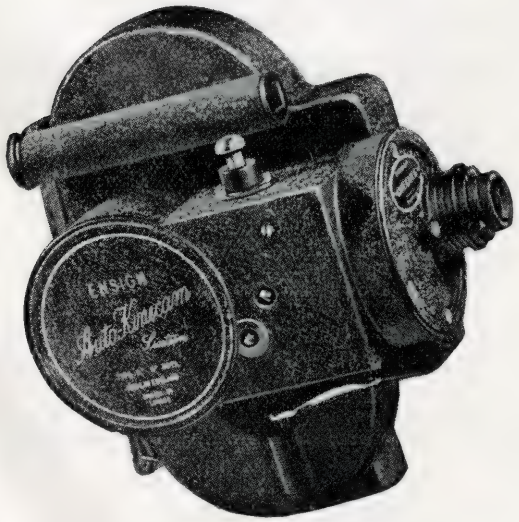
A "go-as-you-please" attitude is not now good enough. Subjects must be thoroughly prepared in advance and the habit of observation, which makes the man behind the camera, trained.

* * *

The key to all amateur work is to concentrate on things that are cheap. Spare time costs nothing and local knowledge and the knowledge of one's friends can be exploited, with the result that few difficulties will lie in either theme or continuity.

—Pointers from John Grierson's speech at the Scottish Amateur Film Festival.

—and now WORLD-WIDE DOMINION!



After winning the "Daily Mail" Challenge Cup as the Best Film in all classes in the 1935 I.A.C. Competitions, the Film "HAPPY DAY," by Mr. T. Lawrenson, Dundee, taken with an ENSIGN KINECAM, has been given the **PREMIER AWARD in the Home Movie Section of the "American Cinematographer" Amateur Movie Contest.**

Proof Positive of the Merit of the ENSIGN KINECAM

With Taylor Hobson Cinar f/2.8, 1 in. anastigmat **£18 . 18 . 0**

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Running Commentary

A NEW MONTHLY FEATURE

By "Sound Track"

ONE cannot help wishing that manufacturers of cine cameras and projectors would give a little more consideration to the provision of accessories. A judicious perusal of the monthly "Hints and Tips" section should be enough to show them how many gadgets are required, many of which would be both simple and cheap to manufacture.

What I have particularly in mind is an extended lens hood, which would push or screw on just like an ordinary close-up lens. In connection with this, there should be separately provided masks, gauzes, filters, and an iris fader. The hood should sell for a very few shillings, the other accessories being bought when and if required.

Another want is a graduated *grey* filter, ranging from clear transparency to fully opaque black. By sliding this across the lens a fade-in or fade-out to black could be made. Actually, I now use for this job a piece of specially prepared negative from a still camera, about three inches long. The alternative method of fading is by using the lens iris, but this has two disadvantages: first, that only very few lenses close completely; and, second, that during the fade the depth of focus of the picture varies, sometimes disconcertingly, especially if the shot is a close-up, in which case, during a fade-out, the background gradually comes into focus.

In any case, it is never *easy* to fade by means of the lens iris, owing to the difficulty of turning the ring smoothly without getting one's hand in the picture. I have overcome this difficulty by using a thick leather washer, which fits closely over the lens ring, and to which I bound a small handle. This gadget slips on easily when required, and does not obstruct the scale of f-numbers. It gives a perfect fade for medium and long shots, where the focus effect is unnoticeable.

It is not advisable to use a graduated yellow filter for fading, because these cause the colours in the picture to fade in unequal proportions. For instance, if you tried to fade out a shot of a sunflower against a blue sky, the sky would fade but not the flower, since all yellow light would pass the filter uninterrupted. This effect is useful sometimes as a trick.

* * *

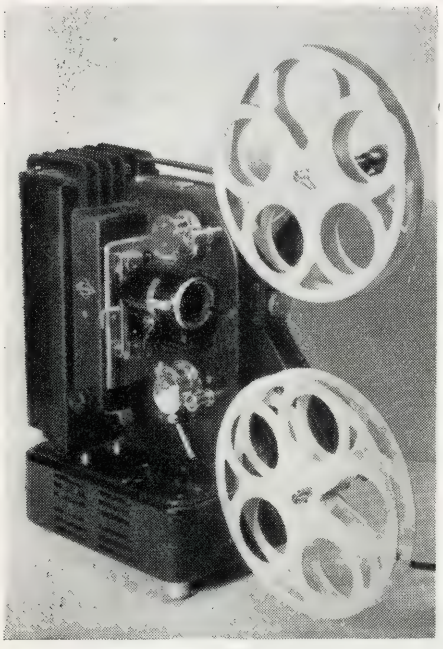
FURTHER to the above (as the mountaineer said when he saw the summit a mile away) is the question of shooting through windows and glass windscreens. The use of any graduated filter for fading obviously necessitates shooting through moving glass, but this is never apparent on the screen.

To film tracking shots through the windscreen of a car, it is only advisable to have the lens as near the screen as possible. Even this does not matter if the windscreen is perfectly clean. As regards exposure, no change is needed unless the windscreen is of safety glass such as Triplex, in which case it is advisable to increase the exposure by half a stop. What *is* very important is to clamp the camera firmly to the car, otherwise a jerky picture will result.

* * *

Every now and then one buys something quite casually, follows the instructions, and *actually is* "amazed by the results." This happened to me recently in connection with the cleaning of old films, which, after treatment, really do take on a new lease of life. Proprietary cleaning fluids are obtainable for the job. Well worth the time and money!

(*Continued on next page*)



The Eumig Super Projector is available for 8 mm., 9.5 mm. and 16 mm. film—all models have the same features, and are the same price. A strong wooden carrying case can be supplied—**27/6.**

Pictures up to 10' wide

The Eumig Projector using a lamp rated at 250 watts, gives brilliant pictures up to 10 ft. wide with a complete absence of flicker, and extremely quiet operation. Get your dealer to demonstrate to you and note the many points in the specification that make for simple operation and long life. Remember that there is no lamp resistance to overheat or waste current—the projector lamp is of mains voltage. Entirely self-contained—no extras. Price **£29.**

Specification - Lens: Meyer Kinon f/1.6 interchangeable. Loading: a new method - just press the film against the sprockets and it is done. Forward and reverse motion, stills. Lamp can be disconnected while rewinding. Pilot lamp. Grouped controls. Direct illumination. Centralised lubrication.

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16mm. Egofix Super Bronze Projector, extra large f/1.6 super-light lens, 500-watt coiled coil, tremendous illumination by booster reflector and capped lamp, all movements—forward, reverse, rewind, stills; synchro-mesh new silent gears, latest rock-steady shutter design (even at half speeds), micro tilting, fine adjustment head, new system "double upright" claws (special to our machines—taking torn or worn films, all perfectly) takes any make 16mm. film, motor driven and really high-class quality construction throughout. Finished in rich gold bronze ripple £25
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Egofix Super Quality Metal Tripods, 3-section, **4s. 6d.**; 5-section, **7s. 11d.**; 7-section, **11s. 6d.**
Egofix Aluminium Reels, 9½mm. or 16mm., 5 for **10s. 6d.**
Cine Film—Egofix 16mm., fine-grain Super Ortho, **12s.** 100 ft. (112 ft. including leaders), Processing **5s. 6d.** 16mm. now actually cheaper than 9½mm. and super quality.
Egofix Gaslight Papers, super quality, equal to standard makers' papers. 1 gross, 3½ x 2½, **2s. 11d.**; V.P., **1s. 10d.**; Extra Vigorous, Vigorous, Normal, Soft.
Ilford Postcards.—25's **1s.**, post 3d.; 50's **1s. 9d.**, post 4d.; 100's **3s.**, post 5d.
Gaslight—Glossy, Normal, Vigorous; Bromide—Glossy, Pearl, Matt, Semi-Matt, Cream Pearl, Cream Grained, Vigorous, Medium, Normal.
400 ft. Cans, 16mm., slightly damaged, 5 for **2s. 9d.**

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16mm. Egofix Super Lux Projector, f/1.6, 1,000 watt direct illumination, lamp built in, capped, and booster reflector, 1,600 ft. arms (over an hour's show at one threading), new system unique **no claw** action (taking worn or torn films perfectly—you can sit down after starting without fear of trouble), all movements and controls, "no gears" dead-silent new system drive—no noise whatever—(just a slight purring) and many other features, making it the finest Projector you can buy. Complete in "ready-for-action" carrying case £84 0 0
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8mm. Egofix Super Bronze Projector, f/1.8 large lens, 200 watt super illumination, motor high-speed re-wind, silent synchro-mesh gears, flickerless. Super de luxe Projector of highest quality £12 12 0

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Egofix Crystal Beaded, 750 per cent. more light with standard cinema brilliant quality. Write to-day and get standard cinema professional quality.
New "Stand Up" Rollers (will stand upright on a table, etc.), 40 x 30 **50s.**; 50 x 40 **65s.**
New Super Lux Model, leather-covered wood case, automatic erecting and automatic closing, new brilliant surface, black borders. 40 x 30 £5 17 6; 50 x 40 £6 17 6.
Hanging Metal, automatic metal case, hanging type, 40 x 30, **65s.**; 50 x 40, £3 17 6; 54 x 42, £4 17 6; 65 x 50 £7 7 0; 72 x 56, £10 10 0.

APPROVAL—Any goods on 7 days' Approval against remittance. Exchanges. Hire Purchase arranged.

EDWIN GORSE
86, Accrington Road, Blackburn

Running Commentary

(Continued from previous page)

IT is a pity that so many projectors have only one switch, which turns on the motor and the lamp simultaneously. There should always be a separate switch for the lamp, which should only be switched on when the motor has got up speed. Moreover, the lamp should obviously be out during the process of rewinding.

Since the motor and lamp are always in parallel, that is, both are directly connected across the supply points, it is a comparatively simple matter to locate the lamp connection, and insert a switch, naturally taking care to insulate the new connections. As suggested before, the switch should for preference also incorporate a sliding resistance, to enable the lamp to be lit gently, thereby greatly prolonging its life.

* * *

HAVING recently recommended the hiring of the Russian film classics by all who study film art, I feel it is only fair to point out that several short films being offered in connection with these are nothing more nor less than Communist propaganda of a rather hysterical nature, and have no claim whatever to artistic distinction. A particularly shoddy production is "Free Thaelmann," wrongly described as a documentary, which is a haphazard collection of newsreel cuttings and verbose titles, only brightened at the end by an amusingly pathetic attempt at "Russian" cutting.

* * *

A FACT that could with advantage be shouted from the housetops to all amateur film makers is that it is possible to obtain aluminium foil, backed with thick paper, for five shillings per 12-yd. roll, 20 inches wide. This has a bright surface which does not tarnish. This is an ideal material for making photo-flood reflectors which work out at only a few pence each and are everlasting if given a wire frame and careful handling. Moreover, as well as the plain surface, a crackled surface is obtainable, which gives a softer, more diffused light.

For general-purpose single units, the cone-shaped type is the best and easiest to make: but for banks of lights, especially overhead lighting, I personally prefer the box-shape. This is easily carried out with the aid of scissors and a little bending to fasten the reflector in shape. The best method of fastening is sewing, the necessary darning needle and thread being borrowable from the female members of the household. It is advisable also to borrow a thimble, though it must be remarked that those usually sported by the women are so extraordinarily minute as to be only slightly more effective than a skull cap in a snowstorm.

By my way of doing it, 20 reflectors can be made from a 12-yd. roll, the cost thus being 3d. each! The arrangement of the lamps is a moot point; I prefer one in the centre of each reflector, but for greater concentration, two can be used in each, or even four, set in the corners.

* * *

THE silent hero of the average projector is the motor. Seldom does it receive any attention save a drop of oil; yet it goes surely on with its job, always responding instantly to a touch on the switch. However, it is well to give a periodic examination to the brushes; and the commutator, upon which they bear, should be cleaned with a piece of perfectly dry cloth, no trace of oil being allowed to get on it. The warning sign that such cleaning is definitely needed is a marked increase in the size of the normally tiny blue sparks which can be seen at the points where the brushes touch the commutator.

* * *

TO film club secretaries who want to arrange an entertaining and instructive evening without any financial outlay whatever, I would suggest that they organise a debate on screen comedy, the motion being, for example, "That this club would welcome a return to the technique of comic sub-titles," or perhaps, "That this club views with consternation and alarm the increasing tendency of film producers to rely on verbal humour." The motion wording is of little

---

As a special treat we were recently allowed one peep into the crystal being used in the Cine Society of Derby's current production, "*The Shadow of the Crystal.*" Judge of our amazement on perceiving, in its mystic depths, a page from a Film Epic of The Future, all stereoscopic, coloured, and generally brainless:—

	Picture	*Sound*	*Feel*	*Smell*	*Taste*
1.	Fade On. L.S., a hefty hay-stack	Chirping birds and soft music	Nil	Typical farmyard	Nil.
2.	M.S. a girl, asleep in hay.	ditto	Sleepy	ditto.	Nil.
3.	C.S., she wakes as a shadow falls across her	Dramatic musical cord.	Wakeful	ditto.	Nil.
4.	M.S. a young man, cause of shadow, says earnestly . . .	"Gladys—GLADYS—marry me—"	Yearning	ditto.	Nil.
5.	C.S. girl frowns and says . . . Fade Out.	"Nerts!"	DESPAIR	ditto, but less potent	RASPBERRY

Sequence ONE. Exterior, day. Set ONE . . . "Only a Farmer's Daughter."

importance as the greatest interest and amusement will probably come from subsidiary themes and practical examples.

Though few people would suggest a return to titles of the "*So tough, he shaved with a blow-lamp*" variety, it is pleasing to see witty introductory titles. One I have in mind from an amateur film produced at Cambridge University was: "*Hecuba Brown. A pretty, taking wench—almost a kleptomaniac.*"

Another type of joke that occasionally can be used with advantage although usually requiring two titles and not therefore, properly belonging to the screen, is the question-and-answer, or repartee, type, such as is seen in the pictorial jokes in "Punch." For example, two old men stand watching two old women outside a Club House. One man indicates them and says, "*There goes my wife with some old frump!*" to which the other, also indicating them, retorts, "*There goes mine, with another.*"

* * *

A SUPER-REEL rewind for a motor-driven "Home Movie" projector can be fixed up for fourpence, the procedure being:—

1. Search your friends' oddments boxes till you find an inch pulley which will fit onto the super-reel take-up spindle. 2. Search your friends' son's Mecanno boxes till you find enough spring cord to drive the inch pulley from the motor intermediate small pulley. 3. Place empty reel on take-up spindle, then slip the inch pulley on and nip its set-screw. Put on the spring-cord, take off the ordinary take-up belt, affix film, switch on motor and sit back.

The fourpence, by the way, is for interim liquid refreshments.

HAVING listened to the comments of a cameraman whose assistant loaded up with a reel of Pathe super pan and omitted to close the gate, I raised the question of "what happens to the charger?" The wasted stock was probably used for leaders, and the charger probably pocketed; I daresay that the pocketer would say that the cost of the charger is about the same as the cost of processing, so that he and Pathescope were all square.

A moot point. Decidedly legal.

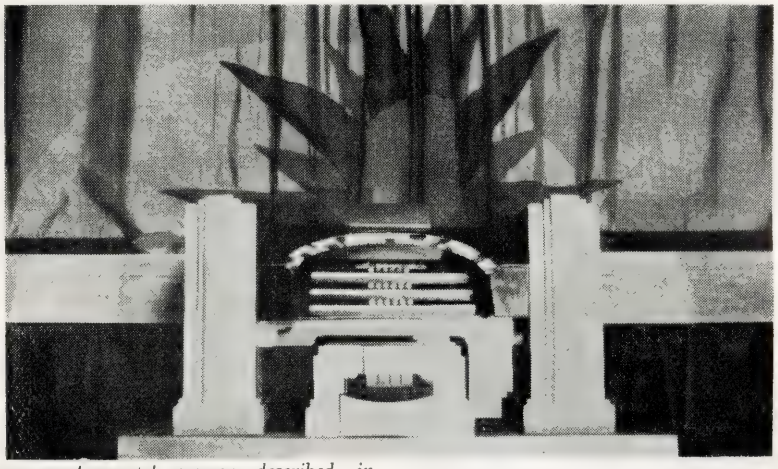
Would Pathescope give a rebate on the not-to-be-done processing?

Moral . . . close the gate.

NOVEL HOME CINEMA

To the Editor "Amateur Cine World."

Sir,—Seeing "Sound Track's" notes in the February issue of *Amateur Cine World* regarding the improvement of screens by the addition of sliding curtains, we thought you would be interested in the enclosed photographs. (One published on this page.—Ed.)



Proscenium of model cinema described in letter in col. 3. The console is only 12" high.

We have designed and made a screen of modern design for a picture 4 ft. wide and complete with sliding curtains, coloured side lights and foot lights, etc., and, in addition, an organ console. Sound and music come from behind this console which is 12ins. high.

Everything is carefully carried out to scale.

S. W. Perry and J. Lusty. Upminster, Essex.

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What the SOCIETIES are Doing

Ace Movies

Hon. Sec.: E. G. Notley; studios, 1, South Park Hill Road, Croydon. A public show of Ace Movies 16 mm. films will be given at the studios on March 12, 13, 14 and 15, at 8.15; two shows on Sunday, the 15th, at 3.30 and 8.15. Programme includes premier presentations of two full length feature films, *He Who Barks Barks Barks Barks* and *Three Floors Up*. *Driftwood* will also be shown. Price of admission, including tax, 1/6. 415 and 64 buses pass door; transport facilities from Victoria, Charing Cross and London Bridge to East or West Croydon, or 59 bus from Piccadilly Circus. The society has now reached position when they would like more centralised accommodation very near London and would be glad to hear of any premises available.

Adur F.C.

Hon. Sec.: Mrs. G. M. Browne, Hampton, Upper Shoreham Road, Shoreham-by-Sea. 100 ft. of comedy has been shot; shooting script for dramatic episode now being finished. Since holding regular meetings on second and fourth Mondays, society has gained more support. 16 mm. sound films and several hundred feet of Dufaycolor were shown by member G. H. Gardener on Jan. 6. Annual ball was held at Savoy Ball Room, Brighton, on Jan. 30.

Balham A.C.S.

Hon Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.W.17. The growth of the society has made possible the formation of a 9.5 mm. unit in addition to the 16 mm. unit now working on *The Strange Case of Dr. Rintelin*. Work on *The Males' Revolt*, 9.5mm. film, has been started. There will be a friendly competition between the two units. A lecture on film production was given by G. H. Sewell on Jan. 14, followed by a Dufaycolor film and two films by Ace Movies.

Reports for the April issue of "Amateur Cine World" should reach us not later than February 28th.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. Production No. 12, *Oriental Gent*, and No. 14, *Harvest Moon*, are now completed and were given a private showing on Feb. 4. The annual show of the society's films will shortly be announced. A big programme for the coming season is to be entered upon and an increased membership is consequently expected.

Blackheath F.C.

Hon Sec: Mrs B Vale, 72, Hervey Road, Blackheath, London, S.E.3. Official opening of new cinema and studio, arranged for Jan. 22, was postponed until Feb. 5. It is hoped that the studio will be the best equipped and largest of its kind in the country. Seating capacity is over 100; all controls are centred in fireproof projection box, which also houses three turntables and amplifiers. Programme included new club production, *Street Player*. According to club balance sheet, receipts for 1935 totalled over £170. *Street Player* cost £19 2s. 10d. to produce. Director A. Vale has won gold medal for his child film, *Life's Morning* (9.5 mm.).

Bognor Regis F.S.

Hon. Sec.: D. Ritchie, Dalkeith, Albert Road, Bognor Regis. *Where Was George?* was shown at New Year Party on Jan. 7, although not finally edited. Work has begun on the society's fourth production, the first on 16 mm. stock. It is a back stage mystery story and is to consist almost entirely of interiors. Brondesbury C.S. paid visit on Jan. 18, also members of Adur Club, and brought along some of their productions, including the latest, *Interlude*.

Brondesbury C.S.

Hon. Sec.: B. Ludin, 134, Notting Hill Gate, W.11. Shooting has commenced on new film, provisionally entitled, *The Summing Up*; two-thirds of it will be indoor work. Story and direction by A. Denham, who made *Two Candles* and *All is Not Gold*. Thirteen members paid a visit to Bognor Regis F.S. on Jan. 18, spent an enjoyable time and arrived home in the early hours of the morning. But all agreed that it was worth it.

Burnley A.C.S.

Hon. Sec.: O. R. Moffatt, 7, Hargreave Street, Burnley. Described by the local press as the best programme so far given, Burnley A.C.S. gave a show of their own and other amateur films at the Mechanics' Institution during the third week in January. Two club productions were shown, *Spring Rash* and *Checkmate*, *Local Newsreel*, by O. R. Moffatt, *Clitheroe Jubilee Pageant* and *Cradle of Contrast*, both by W. P. Brotherton, *Pond Life* (G. N. F. Higginson), *All on a Summer's Day* (Meteor Film Productions) and *Edge O' Winter* (Ian S. Ross). The show was of a high standard and there were splendid audiences.

Coventry A.F.C.

Hon. Sec.: E. J. Robinson, 2, Burns Road, Stoke, Coventry. Society's programme of alternate projection and discussion evenings will be carried on as usual this year. A juvenile section, recently instituted, is now in full swing; a scenario utilising the services of the youngsters, whom it is hoped to train in the art of cinema is in course of preparation.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. *Boomerang* (9.5 mm.) and *Episode* (16 mm.)—both 250 ft., available for loan after they have been reviewed by *Amateur Cine*, were recently screened at the studio at show given for members and friends. Scenes in an armament factory, mortuary, large restaurant, will be included in new full length film, co-operation being offered by local firms.

Friday night is club night; studio: Melladew House, Eltham High Street. All welcome. For loan are: *Cameramag*, interest, 9.5 mm., *Colour Cameo*, Kodachrome, 100 ft., *Crazy News No. 1*, 16 mm., 100 ft., *Nothing Much About a Do*, burlesque, 16 mm., 100 ft. For next few weeks address communications to Acting Secretary Miss E. Booth, 115, Jevington Way Lee, S.E.12.

Film Unit

Hon. Sec.: P. J. White, 39, Regent Square, London, W.C.1. Film Unit came into existence on Sept. 1, 1935, started by a few enthusiasts willing to study the cinema

See the DIFFERENCE

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seriously in order to make good films. Talks and discussions take place in London every other Sunday evening. A scenario of a documentary film of Bloomsbury is being prepared; it is hoped to shoot in the summer. Wanted: those who, while interested in cinema as a whole, are keen enough to study and specialise in any theoretical or practical aspect of film making. No subscription. Write to E. Foreman, 39, Regent Square, London, W.C.1.

Finchley A.C.S.

Hon. Sec.: Miss T. Burrough, 64, Avondale Avenue, N. Finchley, N.12. Following is the result of the annual holiday film competition, as decided by G. H. Sewell and panel of judges: Coburn Challenge Cup, D. W. Sessions; Low-Thomson Cup, S. Peachey; Photographic award, G. H. W. Randell. A recent series of lectures by members proved very instructive. Films from Bournemouth and Coventry societies were shown on Jan. 6.

Grimsby P.S. (Cine Section)

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. At first meeting on Jan. 14 of this newly-formed section, R. Haig gave lecture on "Principles of Film Shooting, Processing and Projecting," followed by screening of some of his recent productions. More members would be welcome. No entrance fee, moderate subscription, fortnightly meetings.

Guildford & District Camera Club—Cine Section

Hon. Sec.: D. E. H. Box, 21, Farnham Road, Guildford, Surrey. It has been decided to form a cine section of the above club and the hon. sec. would be pleased to get in touch with readers in the district. He would also like to hear from 9.5 mm. workers in Norway and Sweden with a view to exchanging films.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middlesex. Shooting has been proceeding on three 100 ft. "interior" films, giving employment to every member, idea being to gauge individual ability for summer filming season. Films will be joined up into one super reel. Club films wanted for loan on film-for-film basis.

Huddersfield C.C.

Hon. Sec.: L. Hirstwood, 14, Wood Street, Huddersfield. 1935 prize-winning I.A.C. films were shown in ball-room of George Hotel on Jan. 3, Mayor and Mayoress and 180 people present. Audience of 72 enjoyed club's annual social on Jan. 17. Dancers, vocalists, and an illusionist contributed their quota. Awards: 1st prize: *Wensleydale* (Dr. C. H. Smith); 2nd: *Memories* (F. V. Brook); 3rd: *Folkestone and Eastbourne* (J. P. Robinson). For loan are: *With a Movie in Germany, R.A.C. 1935 Motor Rally to Eastbourne, Wensleydale, Tunny Fishing.*

Hyde C.S.

Hon. Sec.: G. Wain, 91, Lodge Lane, Hyde. Discussions on cine matters at social evenings in the society's cosy studio continue to be very keen. Members' films are criticised at these gatherings. Attention will soon be given to serious outdoor work.

(*Continued on the next page*)

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(Continued from previous page)

CLUB NOTES *and* NEWS

I.A.C.—Western Area

Hon. Sec.: E. Temple Robins, A.F.R.Ae.S. 98, Brynland Avenue, Bishopston, Bristol, 7. A demonstration of titling was given by Messrs. Cinecraft on Jan. 8. On Jan. 15 members were guests of the Bristol Photographic Society at the latter's club rooms. Eight films by members were shown, the programme concluding with a sound film shown by F. H. Spike.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. First of a series of technical evenings was held on Jan. 15, when the president, Mr. Jeffress, gave a demonstration of his indoor lighting equipment. Various experiments in lighting a model were carried out. Then the whole gathering was filmed, about 2½ kilowatts being used. Later, a film taken by Mr. Jeffress with these lights was shown and also a film by Mr. Lutas of scenes at an ice hockey match, taken at Wembley Ice Rink. Further evenings of a similar nature have been arranged.

Kingston C.C.

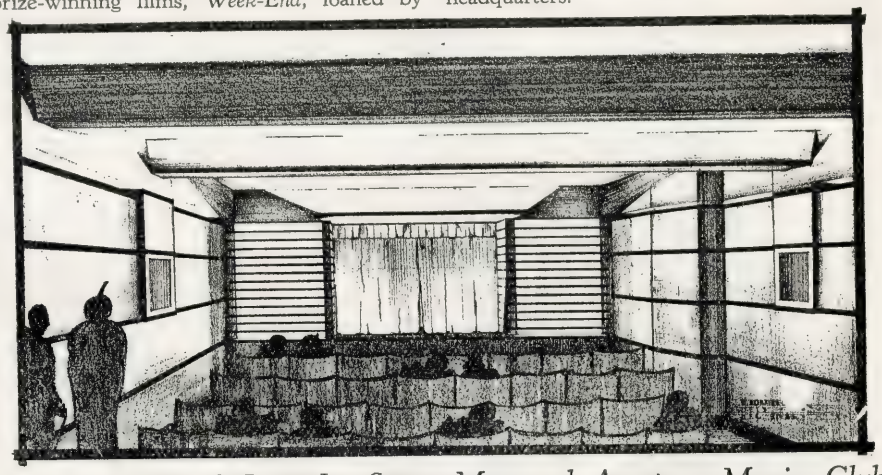
Hon. Sec.: Capt. S. V. Davidson, 8, Claremont Gardens, Surbiton. More members were enrolled at meeting on Jan. 5, at which tests with artificial lighting were carried out in the studios placed at the club's disposal by Messrs. Durbins. A display of 16 mm. films was given on Jan. 29 and a lecture by G. H. Sewell on Dufaycolor on Feb. 12. It is hoped to show I.A.C. 1935 prize-winning films on Feb. 26. Further meetings on Mar. 11 and alternate Wednesdays, starting at 8. A link-up has been arranged with a Wimbledon amateur dramatic society who will provide acting talent. The club still has vacancies for members.

Manchester Film & Photo League

Hon. Sec.: H. Kay, 15, Roseneath Road, Urmston. Series of illustrated film discussions has been commenced; films of Lang, Clair, Dupont, Murnau, Griffiths, will be shown. Object: Technical analysis of them. Shooting will start soon on Esperantist film, *The Rising Star*.

Matlock C.C.

Hon. Sec.: D. E. Richards, Bank House, Matlock. A course of instruction in cinematography began on Jan. 29, special attention being paid to amateur productions. Beisiegel's "Hard Words to Amateurs" was read as preliminary to the choosing of the club's film. J. H. Richards spoke on the two prize-winning films, *Week-End*, loaned by *Amateur Cine*. Next were shown *A Run for Her Money* (Derby C.S. film) and *How Talkies Talk* (G.-.B. S.O.F.). Matlock, a new society, would like to get into touch with other clubs.



The drawing shows how the Rayners Lane Camera Club Cinema will look when completed (construction should have been finished by the time this note appears and the opening ceremony have taken place). The plans were prepared by Mr. N. Oliver, a local architect and also a member of the club; the design follows regular cinema practice. Seating is provided for about 70 people. The theatre has its own system of ventilation and is so constructed that the proscenium can be swung out of position to enable sets to be built. For particulars of the society, write, Dr. E. O. Watson, 1, Lyncroft Av., Pinner

Model Theatrical & Cine Society

Hon. Sec.: F. G. Latchford, 4, Kensington Mansions, Trebovir Road, Earl's Court, S.W.5. This society, with headquarters in the Barnes district, has been run successfully for over three years. An enlargement scheme involving hire of hall for meetings is soon to be embarked upon and forty new members can now be taken—activities similar to those of other cine societies, with addition of model stage productions during course of the year. A recent show of amateur films included two of their own productions, *The Avenger* and *The Interview*. Projection theatre, laboratory and library are housed at headquarters.

Montreal Amateur Movie Club

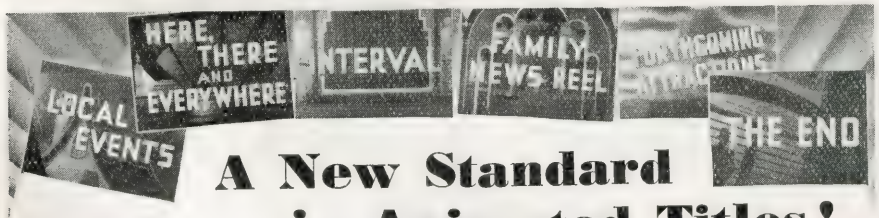
President: H. D. Marwood, 6th floor, Aldred Building, Montreal. At conclusion of business meeting on Jan. 13, Hans Smith gave demonstration, "How to Make a Beaded Screen," followed by screening of his film, *Wonders of the Ant World*, shown on the screen on which the demonstration had been carried out. Scenario of a light comedy is now ready for filming. Films received for the Christmas competition were shown on Jan. 28. Several applications for membership have been received since the New Year.

Nottingham A.C.S.

Hon. Sec.: A. E. Hammond, Malvern, Sandfield Road, Arnot Hill, Notts. After two years' hard work *Coaminum* has been completed; premiere showing received enthusiastically by visitors and L.N.E.R. officials who co-operated in its production. The film is available for loan. To encourage use of all sizes of film, additional meetings are held as follows: Monday, general; Wed., 8 mm.; Thurs., 16 mm.; Fri., 9.5 mm. Each section is producing its own film which, when completed, will be club property. A complete editing bench with universal rewinder and splicer is in course of construction.

Portsmouth C.C.

Hon. Sec.: C. Worley, 9 Arundel Street, Portsmouth. A demonstration of his Cine-Kodak Special was given by J. Baggs on Jan. 9, who also showed films of his own taking, including *Tricks With the Camera*, showing how conjuring tricks are performed. G.-B. Equipments, in conjunction with L. Evans of Southsea, gave a programme of 16 mm. S.O.F. on Jan. 16. On Jan. 23, members A. S. Clover and E. S. Shotter screened their 9.5 mm. films—*Portsmouth Silver Jubilee Celebrations*, *Review of the Fleet* and *Portsmouth Grammar School Cross Country Race, 1935*. For the last film, the cameramen obtained shots from six points along the course by quickly changing their positions.



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Regent A.F.S.

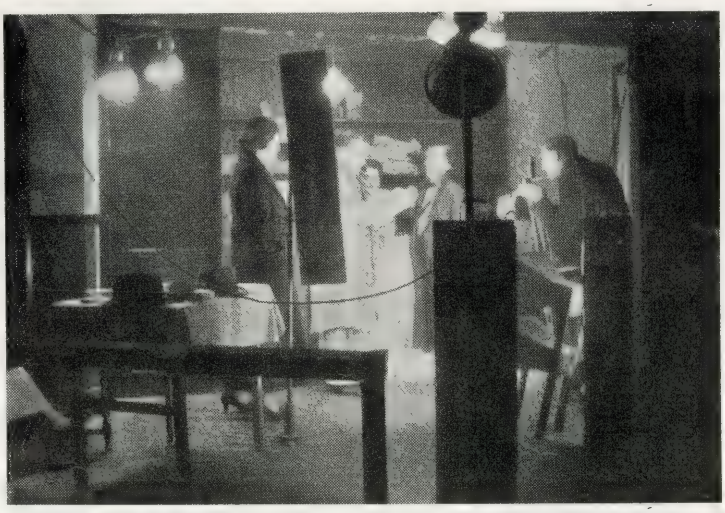
Hon. Sec.: Kandahar, Hounsdown, Hants. After three months' work the first reel, consisting mainly of elaborate interiors, of the society's second production has been finished. *The Red King* has been awarded first prize in the 9.5 mm. class in "Home Movies" competition, its success being largely due to the director, Mr. Hibberd. The new film is more ambitious than the first.

Salford C.S.

Hon. Sec.: K. W. Kenyon, 9, Westfield, Chaseley Road, Salford, 6. Scenarios are being rapidly completed; casting follows soon. Programme provides more work all round than last year; more cameramen needed as result. Applicants for booking *Easy Come*, I.A.C. prize-winner, should write Film Agent, A. Lyon, 54, Wellington Street West, Salford, 7.

Salisbury A.C.S.

Hon. Sec.: G. G. E. Churcher, Woodcote, Castle Road, Salisbury. Premiere presentation of society's first full length production, *The Hand*, was given to appreciative audience of 130 members and friends recently. News-reel of Silver Jubilee celebrations was also shown. The two projectors (a G.3 and G.916) and an 8ft. 6in. screen were loaned by Messrs. Cinex, Ltd. A surprise item was a trailer advertising the society made on 9.5mm. stock with a Paillard Bolex H.9 camera. It was said that it would serve as a "Bolex trailer" as well. Five stories have been submitted for selection as subject for next production. The hon. sec. wishes to hear from societies who have films for hire; a note as to free dates and charges would be appreciated.



Production still from "Boomerang," Eltham C.S. 9.5mm. production. This film is available for loan.

South London P.C.—Cine Group

Hon. Sec.: L. A. Warburton, 38, Chadwick Road, S.E.15. Studio: 85, Asylum Road, Peckham, S.E.15. The Cine Group, in association with London Explorers' Club and Lukan Community Players gave a public show at the Lecture Hall, Clifton Congregational Church, on Jan. 16. Programme included premiere presentations of Group productions, *Mary* and *Unknown London*. Two one-act plays were given by the Lukan Community Players.

Sudbury F.S.

Hon. Sec.: A. M. Tryer, 9, Cranleigh Gardens, Kenton, Middlesex. Drive is being made for 100 associate members. 2/6 gives admission to six projection evenings (sound and silent films to be shown); copy of monthly bulletin and programme mailed to each associate member. Notable recent shows: programme of sound and silent films given to 140 children of Watford Road School, Sudbury, arranged in co-operation with Middlesex Education Committee; films of light nature and colour films shown in ward of Wembley Hospital. New projection room opens on Mar. 4. A number of members are to attend film lectures at Mary Ward Settlement, 36, Tavistock Place, W.C.1, in February and March.

United Amateurs

Hon. Sec.: J. E. Skewes, 101, West End Lane, N.W.6. This society continue to hold their regular projection evenings on the first Sunday in the month, with repeat performances on following three days. The Editor of *Amateur Cine* and G. H. Sewell paid visit on Jan. 20 at which extremely interesting film show was given. Next programme will be presented on Mar. 1, 2, 3 and 4 at 8.30; readers of *Amateur Cine* and their friends especially welcome. Write the hon. sec. (Maida Vale 4285) stating, if possible, which evening will be most convenient. Plans are in hand for summer shooting which will commence as soon as weather permits. Meanwhile, further improvements are being made to theatre equipment.

West Middlesex A.C.C.

Hon. Sec.: G. H. Allen, 110, Argyle Road, Ealing, W.13. *Fame*, work on which has engaged the society for the past 10 months, is now nearly complete and another production is being prepared. *Fame* consists entirely of interior settings, 95 per cent. of which have been shot in the studio, with various backgrounds and sets representative of theatre auditorium, Royal Box, orchestra pit, dressing rooms, backstage scenes, etc., all designed and constructed by members. Models of the outside of a theatre, with flashing signs, and stage and proscenium have been built.

Latter was built to scale of an actual theatre stage used by the club for various

(*Continued on next page*)

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Ensign Simplex Pockette, F3.5, as new	£14 10 0
Siemens Model C., 4 speeds, F1.5, cost £60	£37 10 0
Paillard H.16, 1" F1.9 Dallmeyer as new	£40 0 0
Victor 5 Turret-head, black, visual focussing, 5 speeds, 1" F1.5 Dallmeyer	£28 0 0
Ensign Turret-head. 1" F1.5 Dallmeyer, case, 5 speeds, parallax viewfinder	£29 10 0
Cine-Kodak Model B., F3.5 case	£7 12 6
Keystone F3.5 single speed	£3 10 0
Bell Howell 70DA, bronze, F1.5 Dallmeyer, F3.5 Cooke, 4" F4.5 Cooke, Mayfair case, almost brand new, cost nearly £100	£68 0 0

16mm. Re-conditioned Projector Bargains

S.P. Wundatone Talkie, cost 110 guineas	£78 10 0
G.B. Model A. Talkie, 2 speeds as new, cost £95	£69 0 0
Paillard 250 watt Disc Talkie, cost £100	£42 0 0
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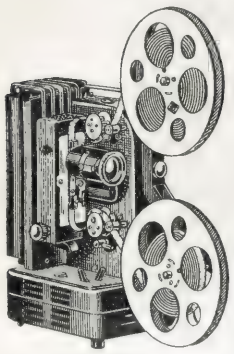
99/- **16 mm. Projectors** of a new type, brilliant 6 ft. pictures, mains or accumulator.
£6 **Pathescope, 9 mm.,** with super attachment and case; other Projectors from 25/-.
£12 10 0 **Pathe 200 B Projector,** and 250 watt lamp, £12 10, as new.

THE NEW EUMIG



at last brings within the reach of the amateur a machine capable of producing flickerless pictures of full brilliance up to 10 ft. wide, with a 250 watt lamp. Will give years of service. Loading is particularly simple. Just press the film against the sprockets and it is loaded! Convenient grouping of all controls on one side—forward, reverse and efficient still device. Motor rewind without use of lamp, fan cooling device, central lubrication, pilot light, etc. Especially noticeable is the silence of this machine when running. The interchangeable Hugo Meyer f/1.6 Kinon projection lens contributes to the high light efficiency of the machine, as well as the direct lighting, concave reflecting mirror, external centring control, etc. The Eumig projector will work on any voltage, A.C. or D.C. 100-250 volts and incorporates a special motor resistance in the base. There are no additional resistance or lenses to buy. The machine costs only **£29**
Strong de luxe Carrying Case 27/6 extra.
THREE MODELS, 8 mm., 9.5 mm., 16 mm.
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FILMS, 9 mm., 16 mm., 35 mm.
Pathe Super Films exchanged. 2/6 (plus 3d. post) sent us with any Super Film will bring you a fresh subject. Send one or two, it will more clearly convince you that this is a worth-while service than writing to ask about it. Any film supplied by us will be taken in exchange at any time when another is required. When sending give a selection of numbers to indicate your preference. All the old favourites and new novelties available. S. for S, SB for SB.

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I return film sent to me under your exchange system this week, and wish to convey my sincere thanks for your kind and prompt attention. The film received was in very good order and greatly appreciated.
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CLUB NOTES

(Continued from previous page)

scenes, but which, owing to lighting difficulties, could not be employed for all the sequences. It is difficult to detect difference between actual stage and model scenes. A child is shown dancing on the model stage even as she appears on the real one.

Effect was achieved by large lens built into back of model, which was mounted at one end of studio, while girl danced in direct line, dead centre to back of model 10 *ft. away* against a suitable background. Camera was placed about 18 ins. from model at the front and thus photographed the dancer "on the stage" (through the lens). Model was lighted with one 60 watt lamp, while photofloods illuminated dancer, 10 ft. back.

Apart from film stock and lighting, production costs were literally negligible, owing to "improvisation" with planks of wood, a few odd bricks, old curtains, fabrics. Lectures, demonstrations and projection meetings are scheduled until the end of April. Meetings every Tuesday at 8.15. All welcome.

Whitehall C.S.

Hon. Sec.: O. Kordik, India Office, S.W.1. Important events have been: Jan. 21, demonstration of R.C.A. sound-camera and projector; screening of *Within the Gates*, by Mr. D'Arcy Cartwright, A.R.P.S.; projection and discussion of documentary films, at which the society met its president, John Grierson, on Feb. 11. There will be more of these G.P.O. meetings. A scheme for film exchange and criticism among provincial Civil Servants should be in operation in a month or so. The Provincial Secretary, T. I. Williams, H. M. Inspector of Taxes, Accrington, will be glad to receive names of cinematographers outside London.

Films for the fourth annual exhibition to be held at King George V. Hall (G.P.O. Film Theatre) St. Martins-le-Grand, E.C.1, on Feb. 27 at 6.15 will be judged in the Coffee Room (society headquarters) Somerset House, W.C.2, by Mr. Fred Pullin of Film Editorial Service, and Basil Wright of G.P.O. Film Unit (whose picture, *Song of Ceylon* is now generally released) on Feb. 18. 'Phone O. Kordik (Whitehall 8140, Ex. 234) early for free tickets for the Exhibition. Special meeting will be called after the Exhibition regarding starting film production; technicians are wanted. It is interesting to note that Basil Wright started his film-making on 16mm.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. W. Weedon, who prepared shooting script of original scenario by Miss N. Bealby, is to direct picture; length: 300 ft. Prize-winning I.A.C. films will shortly be screened at Lecture Hall. A two-reeler, *Sahara Adventure*, on both Dufaycolor and ordinary pan. stock was recently screened, enabling the comparative advantages of the colour film to be readily ascertained.

Windlesham Camera Club—Cine Section

Hon. Sec.: J. C. Hayward, Hallgrove, Bagshot, Surrey. The camera club, with

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Send for samples of the "Lumaplak" surfaces and note the great difference in thickness and quality, or, better still, ask your dealer to demonstrate one to you.

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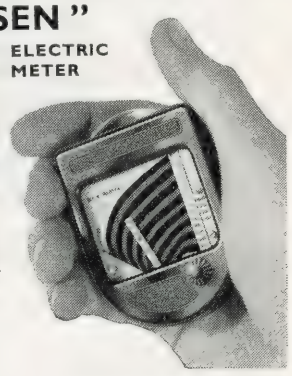

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Pathe de Luxe f/2.5 and tele-attachment. Cost 18 guineas £11 11 0
Pathe Model "B" Motocameras. Several nice models at £3 17 6, £4, £4 4 0, £4 15 0 and £5 0 0
Pathe Cine Camera with side motor attachment, f/3.5 lens. Excellent condition. Cost £9. £2 10 0

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membership of 80 (which is increasing weekly) have started a cine section. It is hoped to make a 9.5 mm. film during the summer dealing with the history of Windlesham.

Woodcote Entertainments—Film Section

Organiser: J. Norrinton Singer, 25, Woodcote Road, Wallington, Surrey. Films by J. H. Falconer were shown in the miniature theatre on Jan. 7. Mr. Falconer has presented the Section with a large silver screen. Membership is increasing but there are still vacancies for technicians. The amateur dramatic and social sections sponsored three entertainments within the last three months of 1935, something of an achievement in view of fact that the organisation came into being only on Oct. 1st, 1935. These sections assist the film unit in many ways, but there is a strong sense of rivalry. Residents in Wallington, Carshalton, Beddington, Purley, Hackbridge, or Waddon are invited to join.

Enthusiasts Wanted

The following readers wish to get in touch with cine enthusiasts in their locality with a view to starting cine societies: Mr. M. G. Norman, 95, Carshalton Park Road, Carshalton, Surrey; Mr. R. B. Matthews, 131, Rosebery Road, Muswell Hill, London, N.10; Mr. S. W. Manning, 50, Seymour Road, Ashley Down, Bristol 7 (members should be between ages of 15 and 17); Mr. A. E. Waterton, The Poplars, Denton, Gravesend; Mr. D. Dunlop, 23, Marlowe Road, Wallasey, Cheshire (members aged 15-20).

The hon. sec. of the Coventry A.F.S. has resigned and all communications should be sent to his successor, Mr. Robinson, 2, Burns Road, Coventry.

Projection Accessories for 8mm.

(*Continued from page 552.*)

definitely high due to the cost of the material.

Spring roller screens of one type or another are at present in great favour owing to their compactness and general convenience. These are somewhat higher in price than the plain roll-up or rigid types, but taken as a whole they may be regarded as worth the extra cost. The rigid type is inclined to be cumbersome in any but the smallest sizes, whilst the roll-up type suffers from the drawback that it is often impossible to stretch it perfectly flat.

In the spring roller screen this drawback is removed by the lower roller being under spring tension, which draws the surface flat. However, even this type has its disadvantage and that is that in time the lower portion of the projection surface has a tendency to crack. Silver screen material of most types will crack sooner or later in any event, but the spring roller certainly seems to hasten its deterioration.

You will observe that owing to the variety of screen surfaces and of methods of mounting, there is a very large number of possible combinations, any one of which may suit you, so it will certainly pay you to compare several of them. Good ranges of screens are made by most projector makers and in addition thereto, the Celfix and Lumaplak are, among others, noteworthy.

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We stock every make of apparatus, therefore our advice will be unbiased and we can help you to get 100 per cent. results.

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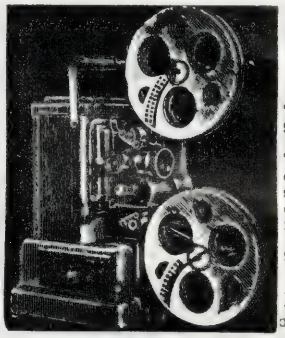

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Has coupled distance meter and is fitted with Zeiss Sonnar f/1.4 lens. This amazing 16mm. cine camera enables the amateur to do everything that the professional can do.
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9 payments of £11 9 10
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Bell & Howell Filmo JS Projector, all gear drive, 750 watt lamp, complete with de Luxe case and resistance. List price £89 — £69 0 0
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Super films from 1/3 per reel— Details on request

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Letters to the Editor

FILM SCRATCH NOT UNAVOIDABLE

Sir,—In view of recent correspondence regarding the prevalence of scratching on 9.5 mm., I enclose a piece of film joined as a loop, which has been run through my 200 B. Pathescope projector for 5 mins. on end, and again for another 5 mins. with emulsion turned round; i.e., away from the screen. As you will see, there is no scratch visible. The film is an old piece taken from a scrap box, so I think the test is pretty conclusive.

My projector is fitted with a gate modified by Messrs. Pathescope to my own design and incorporates back portion of a standard Home Movie pressure plate, with a stainless steel channelled front plate. By this means only the edge of the film is in contact with any part of machine. I see that Pathescope now fit the front part of this gate as standard on recent models of the 200B.

I have informed my friend, Mr. E. A. Rawlings, of 6845 Clanbord St., Montreal (Canada) of this and have supplied a similar gate to him and he is likewise delighted with it, now getting scratch-free projection of both reversal and neg. pos. film.

I mention this because I see a lot of rather destructive criticism levelled at 9.5 mm. on account of scratching, but it is my firm belief that 9.5 mm. can give results just as good as 16 mm. in every way and that scratching is not unavoidable. Nor do I find any trouble from scratching in camera work either, using a Dekko with new type gate and slightly modified charger (Pathe).

Donovan E. H. Bcx.

Guildford, Surrey.

A 9.5 mm. NEWS-REEL SUMMARY ?

Sir,—Whilst listening to a recent broadcast of a summary of the chief events during 1935 by means of records, it occurred to me that an issue of the 9.5. mm. news reel on the same lines would have a wide appeal. Consisting as it would of the most important parts of the monthly reels suitably edited, it would present an unequalled opportunity of possessing a record of the year which would grow more valuable as years pass by.

I feel sure that if anything of the kind were available, the sales to cine owners would be much in excess of those of the monthly issues which must be purchased almost exclusively by the film libraries.

L. J. O'Dell.

Sands, Whalley, Nr. Blackburn.

UNSATISFACTORY FRAMING

Sir,—When are our projector manufacturers going to amend their ways in regard to the matter of framing devices? Why should the man who pays a sum varying from £20 up to perhaps £120 for a projector have to put up with a slovenly second-rate piece of design in this respect? How many members of an audience in the professional pictures would stand for the picture moving up and down beyond the limits of the screen in order to bring the frame-line into correct position? Yet that is what amateur projectionists and audiences are forced to endure,

D. J. ALAND

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1 Ensign 100B 16mm. Projector, soiled only. List £17 10 0.. .. .. **£12 10 0**
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1 Avo Photo-Electric Exposure Meter. List £3 3 0 at **£2 10 0**

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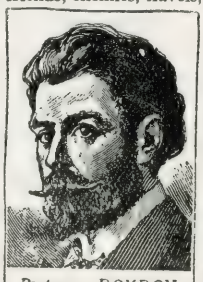

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merely because the designers of 16 mm. projectors, starting from a false premise that the framer will not be used very much, put in a gadget which pulls the gate aperture up and down.

Yet there is no reason why we should not have the right kind of fitting, for it has already been introduced into three at least of the sub-standard machines, two of them inexpensive instruments, the Ensign S.200, and the Eumig, and one, the very latest expensive 1,000 watt. Victor. In two cases the result has been attained by moving the lens itself up and down, while in the third case the throw of the projector claws is altered. Surely these methods, or others like them, are available to the competitors of these enterprising manufacturers. I commend the ideas to their notice.

Southgate, N.14. N. R. Warrilow.

AN INTER-CLUB COMPETITION?

Sir,—I read with interest the letter of Mr. Bromley, of the London Amateur Film Club, in last month's *Amateur Cine*. As you are probably aware, I whole-heartedly agree with him and Mr. Sewell. Why not have an inter-club competition? If it is a matter of someone starting the ball rolling, we are quite prepared to fling down the gauntlet and challenge all comers on 9.5 mm. film.

Perhaps secretaries will get into touch with me, and see if something such as Mr. Bromley suggests cannot materialize. Or might I even go so far as to suggest that this should be run by *Amateur Cine World?* I should think a suitable date for showing would be November, somewhere in the West End, which would be convenient for everybody and the proceeds could go to some charity or other.

During our visit last week to Bognor we had a very enjoyable evening, and it is only by clubs visiting one another that one hears different opinions and gains much experience.

I trust that something on these lines will materialise and shall be glad to hear from anyone interested.

B. Ludin (Brondesbury C.S.).
134, Notting Hill Gate, W.11.

REDUCING UNDER-EXPOSED SHOTS

Sir,—Referring to the article on reducing under-exposed shots in last month's *Amateur Cine*, the following method may interest readers :—

Add a few crystals of copper sulphate to some warm water until a deep blue is reached. Then add as much common salt as will dissolve. To reduce, wind the film, emulsion side outwards, on to a rectangular piece of wood, securing its ends by drawing pins. Immerse the film in the solution which may be conveniently held in a large jam jar. It is best to do this in artificial light, or weak daylight. When the film is sufficiently reduced, place in a solution of hypo 4 oz., water 20 oz. (1 pint) for about 10 minutes.

Next wash for 20 minutes, and dry. If reduction is accidentally carried too far, then leave it until no picture is left and then immerse in a developing solution after exposing it to a bright light. This is where this method has the advantage over other reducing agents, there being no need to fear over-reduction.

I have used this method with great success myself.

Birmingham 11. E. A. Chandler.

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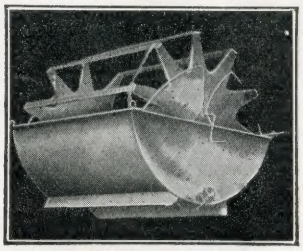

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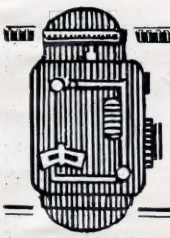

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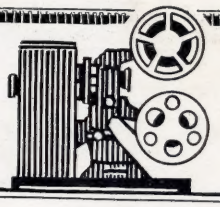

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